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ABSTRACT

Research concerning crafts-artists in the United States involved two phases: a survey of craft organizations and members and a survey of professional and subscriber crafts-artists. This report describes the sampling, data collection, and data processing procedures used in the surveys, describes the questionnaires and other materials sent to crafts organizations and crafts-artists, and provides documentation for the results of the surveys. It also forms the basis for assessing the impact of non-sampling error on the information collected. The report is organized into six chapters. Following an introduction and summary of the report, the second chapter describes the two surveys, including acquisition of membership lists and selection of the samples of crafts-artists. Chapter 3 describes the development and pretesting of the questionnaire, while the following two chapters describe the data collection efforts, organization of the surveys, and sample techniques. The final chapter describes file construction and tabulation procedures including variable construction, weighting procedures for members of crafts organizations, and tabulation procedures for purposive surveys. Attachments and appendixes, which comprise more than half the document, contain the forms used in the surveys as well as procedural documents. (KC)

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METHODOLOGY REPORT: SURVEY OF CRAFTS-ARTISTS

by

J. Georg Cerf
Constance F. Citro
Audrey McDonald

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I. INTRODUCTION AND SUMMARY

A. PURPOSE

The purpose of this report is to describe the sampling and fielding procedures used in the Survey of Crafts-Artists. Specific objectives are:

- To set out in detail the sampling, data collection and data processing procedures used
- To describe the questionnaires and other materials sent to crafts organizations and crafts-artists
- To provide documentation for the results of the surveys

This report forms the basis for assessing the impact of non-sampling error on the information collected. Non-sampling error is any discrepancy between the reported value of a characteristic and the true value which is not a result of sampling (collecting data from only a portion of the population). Non-sampling error consists of two components:

- Bias--an observed difference between the true value and the sample value arising from the use of particular survey procedures
- Variable error--the result of individual departures from the sample design or survey procedures.

For example, sampling from partial membership lists to estimate characteristics of all crafts-artists can introduce bias; using different survey procedures for different sample members from one list is variable

error.[1] Sampling error, discussed in a different report can be divided into the same two components, bias and variable error.

Using this formulation of non-sampling error as a backdrop, we will summarize the steps in the survey, their timing and the overall results. The following sections describe, in more detail, particular aspects of the data collection activities. The attachments consist of questionnaires and other materials used to field the survey.

B. MAJOR PROJECT COMPONENTS

There are two series of data gathering activities encompassed in the Survey of Crafts-Artists.

- Crafts-artists randomly selected from those who belong to a crafts organization as identified in a previous study[2]
- Other persons involved in crafts including
  - -- crafts-artists who exhibit in a nationally recognized crafts fair, shop, or outlet and
  - -- Subscribers to periodicals not published by a crafts membership organization.

These purposive surveys of crafts-artists are designed to verify if there are significant differences between exhibitors and subscribers who are members versus those who are not members of the previously identified crafts organizations.

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[1] See Kish, p. 514ff for a more complete discussion of non-sampling error and its effect on sample estimates.

[2] Constance Citro, et al., Results from a National Survey of Crafts Membership Organizations (Washington, D.C.; Mathematica Policy Research, Inc., 1979).

We planned to make this determination by comparing the personal and crafts-related characteristics of exhibitors and subscribers who are members of crafts organizations and those who are not. The first survey involved selecting establishments which sell or exhibit the works of very accomplished crafts-artists and sampling these crafts-artists. There is some basis to believe that "professionals" may not be as likely to join crafts organizations as those with less skill. The second survey is of subscribers to craft periodicals which are not published or associated with a craft membership organization. The argument here is that these periodicals may include many craft-artists who either are not aware or do not choose to belong to an organization, but still wish to maintain some contact with trends and developments in their particular media or in crafts generally. However, when calls to crafts-artists who sold and exhibited at the selected outlets were made, we discovered a very large percentage were members of craft organizations. Accordingly, large increases in the samples would have been required to carry out the original design. As a result, we shifted our attention to crafts-artists who sold and exhibited and were members of craft organizations.

1. The Survey of Craft Organizations and Members (Attachment 1, Figure 1)

The starting point of the procedure is a tape of the characteristics of craft membership organizations collected by Mathematica Policy Research, Inc. during a prior survey.[1/] This tape was stratified by number of members, primary media of organization members and location

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[1/] Constance Citro, et al., Results from a National Survey of Crafts Membership Organizations (Washington, D.C.; Mathematica Policy Research, Inc., 1979), p. 108.

of organization. Organizations were then selected using sample rates developed in the prior study. Mailing labels and control logs (for recording the intermediate and final statuses of manual procedures) were printed for the organizations selected.

During the same period, the following were developed and submitted for review by the National Endowment for the Arts and clearance by the Office of Management and Budget:

- Letter requesting organizational membership lists
- Questionnaire to be sent to crafts-artists and
- Accompanying material from the 1978 Survey of Craft Organizations.

The mailing to the selected organizations was made and followed up by mail and telephone to obtain membership lists. Organizations which upon investigation were determined to be not a crafts organization were dropped. Upon receipt, lists were checked for consistency and legibility, and non-individuals (libraries, shops, etc.) and duplicate individuals were eliminated. All entries on the lists were numbered and tallied.

Using the number of members within the organizational strata, sample rates were calculated for each stratum and the individual members selected manually. The selected members' names, addresses and organizational affiliation were then data-entered and mailing labels and logs printed. The previously approved advance letter and questionnaire and follow-up request were mailed to all selected respondents. Accordingly,

the resulting information is representative of members of all crafts organizations on the original list.

As the fielding progressed, editing, coding and checking to determine availability of all critical fields was begun based on procedures developed specifically for this survey. Respondents who omitted a critical field were called back. If a respondent returned a questionnaire which revealed he/she was not a crafts-artist, that questionnaire was set aside. A sample of respondents who did not respond at all were followed up with a telephone call. Questionnaires completed over the telephone as well as those returned after a follow-up telephone call was completed are identified so a separate analysis of those respondents can be made if it is warranted.

Questionnaires were then data entered, cleaned (a computer-based checking for consistency and reasonableness of individual responses) and verified. The result of this process was a data-analysis tape which was used as a source to combine or restructure the questionnaire data for the tabulations. Tabulation specifications were developed, based on the analysis plan, and tables and other data summaries produced.

The tables and other materials were used to prepare a draft report which was submitted for review by Research Department staff of the National Endowment for the Arts. Their comments, and those of our consultants, were integrated and the final report prepared and delivered to the National Endowment.

2. Survey of Professional and Subscriber Crafts-Artists (Attachment 1, Figure 2)

The procedures for the Survey of Professional and Subscriber Crafts-artists (purposive surveys) followed generally the same sequence

and used many of the same materials. The differences are highlighted here.

In this survey there are two separate components of crafts-artists, professionals who exhibit at outlets widely recognized for their excellence and those who subscribe to crafts periodicals not published by crafts organizations included in our sample. In most instances, the data from the two components are treated in the same way, but their identity is separately maintained.

The list of outlets (craft fairs, exhibits, galleries, shows and shops) was built up from information provided by consultants to the project, National Endowment staff and a published annotated compilation. This long list was further reviewed and the final set of outlets selected. We followed a similar procedure for periodicals by canvassing lists of periodicals and contacting craft school libraries before circulating the lists to the consultants and selecting the publications. In both cases the selection process was judgmental rather than random; hence the information gathered in the surveys is not nationally representative.

Concurrent with the list compilation process, we developed letters and materials requesting outlets and periodical publishers to provide us with their lists of exhibitors or subscribers. After review by the National Endowment for the Arts and clearance by the Office of Management and Budget, we mailed these requests and followed up by telephone when a response was not received in the mail.

When lists had been edited, we placed a telephone call to exhibitors at outlets to determine if they were a member of one of the crafts organizations on our list of organizations used in the prior

survey. This call was necessary so we could select approximately equal numbers of crafts-artists who were members and who were not members of crafts organizations. However, because the number of non-members was so small, we were not able to pursue this portion of the sample as originally planned.

We then followed the process used in the survey of members, but omitting the advance letter.

C. CHRONOLOGY OF MAJOR EVENTS

As in any research project involving significant data gathering, there are four phases:

- Development and design
- Fielding (data collection)
- Data reduction
- Analysis and report writing

In this case, there are two sets of activities, each with its own schedule: these are summarized in Figure I.1.

The long development times result from several factors particular to the timing of the projects and crafts-artists. For the Survey of Crafts-artists who are Organization Members, we were confronted with a dilemma inherent to the timing of contract award in September 1979. The Office of Management and Budget prohibited surveys of individuals for a period of 4 months centered on April 1, 1980, the date of the 1980 decennial census. Accordingly, it would have been necessary to severely shorten the questionnaire development phase or postpone the survey until June 1, 1980. However, based on experience with the prior Survey of

FIGURE I.1

SUMMARY OF TIMING OF MAJOR PROJECT PHASES
SURVEY OF CRAFTS-ARTISTS
1979-1981

Project Phase	Survey of Crafts-Artists Who are Organization Members	Purposive Surveys of Crafts-Artists
Development of Questionnaires, other matierials, sample design and fielding procedures	September 1979 to August 1980	June 1980 to January 1981
Fielding:		
Survey of Crafts Organizations	March 1980 to June 1980	February 1981 to March 1981
Survey of Crafts-Artists	September 1980 to January 1981	March 1981 to July 1981
Data Reduction	October 1980 to February 1981	April 1981 to July 1981
Analysis and Report Writing	February 1981 to September 1981	Sepbember 1981

Craft Organizations, obtaining a high response rate was very difficult during the time of summer vacations. Accordingly, a postponement of the first mailing to crafts-artists to early fall 1980 was advocated. This alternative was adopted although at various times fielding was scheduled for January 1980 and June 1980.

The initial mailings to crafts organizations were not covered by the so-called census blackout and were made in March 1980. After a longer-than-anticipated follow up, the process was completed in June. Sample selection of members took place in July and August 1980.

Advance letters to crafts-artists were mailed starting on September 9, 1980. Fielding (including the telephone follow-up) was substantially complete in early January 1981. Data reduction procedures were drafted in October 1980 and editing and coding begun. The backlog of questionnaires was coded by December 11, 1981. However, questionnaires received were edited, coded and data entered up to Feburary 13, 1981, the date when variable construction began. Submission of the draft report on the Survey of Crafts-artists who are members of organizations was made in August 1981, the final report was delivered to the National Endowment in September.

The schedule for the Survey of Professional and Subscriber Crafts-artists began considerably later than the survey of members. The timing was a function of later approval of this component and a desire to field all surveys at approximately the same time. However, delays and additional work in arriving at a final list of outlets and periodicals led to fielding in the late winter of 1981. Draft and final reports were submitted in August and September 1981.

D. SUMMARY OF RESULTS

It is considerably easier to summarize the quantitative results of a survey than it is the quality of the data. This section provides a comparison of the assumptions made in the proposal, contract document and inital fielding plans with actual results achieved (Table I.1). The more elusive qualitative factors, especially variable error, must be judged from the remainder of the report.

The first set of activities involved selecting organizations which would be contacted by mail and telephone and asked for their membership lists. A sample design was proposed as part of the 1978 Survey of Craft Organizatons which included several optional sample sizes. All designs were based on common stratification of organizations, and accordingly estimated numbers of members. The National Endowment selected the option which yields approximately 5,500 sample points across four strata.

The strata selected were primary media of organization members (from responses made by organizational representatives) and number of members:

- Leather and paper
- Other media (Metal, Wood, Glass, multi-media, or other media)
- Fiber and clay
- Large organizations (initially those with over 5,000 members but subsequently changed to over 2,000 members)

Differential first-stage sample rates (from 1 in 1 or 100 percent to 1 in 5 or 20 percent) were derived to select organizations from each

TABLE I.1

COMPARISON OF SURVEY ASSUMPTIONS WITH RESULTS OF SURVEY FIELDING

Survey Activity	Assumptions Base	Assumptions Rate	Assumptions Number	Survey Results Base	Survey Results Rate	Survey Results Number
Survey of Crafts Organization Members						
First Stage--Survey of Organizations:						
Sample Rates:						
Leather and Paper	75	100%	75	84	100%	84
Other Media	320	40%	128	251	40%	99
Fiber and Clay	544	20%	109	570	20%	113
Large Organizations	8	100%	8	8	100%	8
Response Rates:						
Leather and Paper	75	75%	56	73 [a/]	65.8	48
Other Media	128	75%	96	79 [a/]	74.7	59
Fiber and Clay	109	75%	82	107 [a/]	77.6	83
Large Organizations	8	75%	6	22 [a/] [b/]	68.2	15
Second Stage--Survey of Members of Organizations from Lists Obtained in First Stage:						
Sample Rates:						
Leather and paper	24,000	4.8%	1160	9,095	12.8%	1160
Other Media	40,000	6.2%	2486	30,472	7.4%	2269
Fiber and Clay	34,000	3.8%	1286	24,466	4.8%	1163
Large Organizations	80,000	0.8%	606	60,682	1.6%	957
Total Sample			5538			5549
Sample Selection:						
Leather and paper	9,095	12.8%	1160	9,095	11.5%	1043
Other Media	30,472	7.4%	2269	30,472	7.4%	2251
Fiber and Clay	24,466	4.8%	1163	24,466	4.8%	1181
Large Organizations	60,682	1.6%	957	60,682	1.4%	845
Total Sample Points			5549			5320
Response to Field Activities:						
Advance Letter				5320	4.5%	237 [d/] [e/]
First Questionnaire				4963	40.7%	2019 [f/]
First Letter Follow-up				2927	35.6%	1041 [g/]
Second Questionnaire				1912	26.2%	505 [h/]
Mailing Response	5549	75%	4162	5146 [c/]	69.3%	3565
Telephone Follow-up						
Telephone responses				8/8	14.8	118
Returned in Mail				8/8	14.8	102
Telephone Response	--	--	--	818	26.9%	220 [h/]
Total Response	5549	75%	4162	5146	73.6%	3785
Not a Crafts-Artist Postcards	--	--	--	3785	29.6%	1121
Craft-Artist Questionnaires	--	--	--	3785	70.4%	2664

TABLE 1.1 (continued)

Survey Activity	Assumptions Base	Assumptions Rate	Assumptions Number	Survey Results Base	Survey Results Rate	Survey Results Number
Mail Completions				2664	98.1%	2614
Telephone completions				2664	1.9%	50
Crafts-Artists Questionnaires tabulated				--	--	2637 [1/]
Purposive Surveys						
Selection of Outlets, Periodicals						
Shops and Galleries	unknown		8			8
Fairs and Exhibits	unknown		8			8
Publications	unknown		8			7
Sample of Crafts-Artists						
Shops and Galleries	unknown		150	1060	14.5%	154
Fairs and Exhibits	unknown		150	1700	7.8%	131
Publications	unknown		300	165,790	0.3%	450
Response to Fielding Activities [1/]						
Shops and Galleries	150	75%	113	149	60.4%	90
Fairs and Exhibits	150	75%	113	130	71.5%	93
Publications	300	75%	225	448	41.5%	186
Total			451			369
Mail response prior to telephone follow-up						295
Mail Response as a result of telephone follow-up						23
Questionnaires completed over telephone						51
Not a crafts-artist responses						32
Crafts-artists Questionnaire						
Shops and Galleries						81
Fairs and Exhibits						89
Publications						167
Total						337

[a/] Excludes organizations which were determined to be defunct or not a crafts organization.

[b/] The number of large organizations was increased (the size limit was dropped from 5,000 to 2,000) because of the low level of response from the initial large organizations included.

[c/] A total of 174 questionnaires (3.3%) were returned as undeliverable by the Postal Service. These have been deducted from the base.

[d/] Response prior to last day of mailing of first questionnaire.

[e/] Resopnse from first day of mailing of first questionnaire to last day of mailing of letter follow-up.

[f/] Respone from first day of mailing of letter follow-up to last day of mailing of second questionnaire.

[g/] Response from first day of mailing of 2nd questionnaire to beginning of telephone follow-up.

[h/] Response from first day of telephone follow-up until end of survey.

[1/] The difference between questionnaires completed and tabulated is accounted for by 27 respondents who removed the identification number label which contained their organization affiliation. These questionnaires could not be weighted.

[1/] Excludes 8 undeliverable questionnaire packets as of August 12, 1981.

of the four strata. The sampling rates were set based on the preliminary results of the 1978 Survey of Crafts Membership Organizations. When the information on primary media of members was processed in preparation for sample selection, a slightly different distribution of crafts organizations resulted. These revised numbers of organizations were used as a base for selection of the organizational sample using the original sampling rates (Table I.1).

The response to the survey of organizations (after deducting defunct or not a craft organization) varied from 65.8 percent to 77.6 percent including augmenting the sample of large organization because of the non-responsiveness of several of the small number originally included in the stratum.

As in the case of the sample of organizations, sampling rates for members by strata were estimated prior to this study (Table I.1). Different second stage (survey of members) sampling rates were used to select members from each stratum. The initial rates were used with the adjusted estimates of the number of organizations by stratum to produce a target sample of 5,538 members. Revisions to the estimates of members based on the response to the survey of organizations yielded new estimates of members and, because the overall sample size was fixed, new sampling rates by strata (Table I.1). A total of 5,320 sample points (members) were selected.

The mail-telephone fielding procedure yielded 3,785 responses; 3,565 as a result of the mailing process, 220 during the telephone follow-

up.[1/] These responses included 2,664 completed questionnaires and 1,121 postcards or questionnaires which were returned by respondents judged to be not crafts-artists (Table I.1). Of the 2,664 questionnaires, 50 were completed over the telephone and 2,637 were tabulated.

The results of the two purposive surveys have overall response rates ranging from 42 to 72 percent after completing the telephone follow-up. This produced 369 responses of which 337 were usable questionnaires. Very few non-member artists were encountered during the initial fielding phase of the surveys. As indicated earlier, this resulted in changing the procedures and concentrating our activities on crafts-artists.

[1/] Since we did not reach a 75 percent response rate -- number of questionnaires or not crafts-artists postcards received divided by 5,320 less 178 to whom questionnaires could not be delivered--we implemented a telephone follow-up so that we could test for bias among those respondents who did not respond to mailed questionnaires.

II. SURVEY OF CRAFT MEMBERSHIP ORGANIZATIONS, ACQUISITION OF MEMBERSHIP LISTS AND SELECTION OF SAMPLE OF CRAFTS-ARTISTS

A. SURVEY OF CRAFT MEMBERSHIP ORGANIZATIONS

1. Sample Design

Previous reports describe in detail a general approach[1/] and alternative sample designs for a survey of member crafts-artists.[2/] We have used the approach specified in designing the sample of members of crafts organizations. The design called for a two-stage sample selection procedure, where, in the first stage, a sample of organizations would be selected from which we would request membership lists. Then, these lists would be used to select a sample of members.

The purpose of this section is to briefly describe the specified first-stage design for selection of organizations. Subsequent sections discuss how the design was implemented and the resulting organizational sample sizes.

a. Sample Stratifications

Geographic location is used as a stratification for the sample of organizations to ensure proper representation on this important dimension and make it easier to weigh the sample of crafts-artists for different response rates. Proportionate sampling by geographic division, that is, drawing the same fraction of cases from each area, is used, given that crafts membership organizations and crafts-artists are broadly dispersed

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[1/] To Survey American Crafts: A Planning Study, 1977, p. 1 (See also A Planning Study for a National Survey of the Craft Arts, 1977).

[2/] Results from a National Survey of Craft Membership Organizations, 1979, pp. 81-110.

among geographic divisions. No one area is estimated to have fewer than seven percent total organization or five percent of members, or more than 18 percent of organizations or 17 percent of members.[1/]

Media in which organization members work is the second stratification. Almost 45 percent of crafts-artists belonging to organizations are estimated to work in fiber and another 26 percent in clay. Metal and wood each account for about 8 percent of crafts-artists, while none of the other major media categories--glass, leather, paper, multi-media, and "other" media--account for more than 4 percent of the total.[2/] Given this highly skewed distribution and the importance of adequately representing each media so that valid conclusions can be drawn about the characteristics, problems, and needs of crafts-artists working in each, media are sampled disproportionately. Minimum variation in the reliability of estimates of crafts-artists by media categories is obtained by oversampling certain media. Specifically, the largest sampling fraction will be used for paper and leather groups, which each accounting for less than two percent of total crafts-artists; the next largest sampling fraction will be used for multimedia, "other" media, glass, wood, and metal groups; and the smallest sampling fraction will be used for the much more prevalent clay and fiber media.

The distribution of membership size of crafts organizations is also highly skewed. Crafts organizations with fewer than 50 members

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[1/] Results from a National Survey of Craft Membership Organizations, 1979, p. 84.

[2/] Results from a National Survey of Craft Membership Organizations, 1979, p. 89.

account for about one-third of all members.[1/] The first-stage stratification includes all the organizations with membership size of 5,000 or more.

b. Sample Rates

The sample rates for the first stage (organization) sample by stratum are shown in the attached table (Table II.1). The number of sample points is also indicated.

2. Procedures Used to Draw the Sample of Organizations

a. Sampling Procedures

A systematic sampling procedure was used to draw the sample of organizations. Information on location of the organization, its size and the media of its members was drawn from responses to the 1978 Survey of Crafts Organizations. A computerized selection procedure was used since all of the information necessary to array and stratify the organization had been data entered and was available on computer tape.

Organizations were arrayed by geographic division and membership size category (see Attachment 2 for definitions) within each of the following media strata:

Stratum 1 -- Leather or Paper Organizations

- Listing leather or paper as a media of their members; and
- With fewer than 5,000 members

Stratum 2 -- Wood, Metal, Glass, Other Media, Multi-Media Organizations

- Not included in Stratum 1; and

[1/] Results from a National Survey of Craft Membership Organizations, 1979, p. 91.

TABLE II.1

OBTAINING A SAMPLE OF 5,500 CRAFTS ORGANIZATION MEMBERS
FIRST STAGE, SURVEY OF ORGANIZATIONS

	Leather Paper	Glass, Metal Wood, Other	Fiber Clay	5,000+ Members
Universe:	75 groups 24,000 persons	320 groups 100,000 persons	544 groups 171,000 persons	8 groups 80,000 persons
Sample at fraction of:	1 in 1	1 in 2.5	1 in 5	1 in 1
Resulting pool:	75 groups 24,000 persons	128 groups 40,000 persons	109 groups 34,000 persons	8 groups 80,000 persons

NOTE: All figures are approximate.

Source: Results from a National Survey of Crafts Organizations: Mathematica Policy Research, Inc., June 1979. Figure III.5.

- Listing the above media as the only or the first or second most prevalent media among their members; and
- With fewer than 5,000 members

Stratum 3 -- Fiber or Clay Organizations

- Not included in Stratum 1 or 2; and
- Listing the above media as the only or the most prevalent media among their members; and
- With fewer than 5,000 members

Stratum 4 -- Large Organizations

- All organizations with 5,000 or more members

These stratification rules gave precedence to any report of leather or paper as a medium, followed by media in the wood, metal, etc. category, with a report of fiber and clay taking least precedence. This over-sampling of media with the fewest practitioners will increase the precision of the estimates for these media, but will decrease the overall level of precision. [1/]

Organizations in the sample frame (those who responded to the 1978 survey) were then selected by using the sampling rates (and a random starting number for strata 2 and 3) shown in Table II.2 This is the sample as initially drawn; however, several modifications were necessary during the fielding period.

The difference between the estimated and actual samples (Table II.2) is because 34 organizations did not indicate any media and

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[1/] This is always the case when a stratified sample design with unequal sampling factions (or rates) is used. A simple random sample of the entire sample frame would provide more precise estimates but insufficient data would be available for some subgroups (strata) in the sample frame.

TABLE II.2

COMPARISON OF ESTIMATED AND ACTUAL SAMPLE OF ORGANIZATIONS

Strata		Estimated Sample			Actual Sample as Drawn		
		Total Organi-zations	Sample Rate	Sample	Total Organi-zations	Sample Rate	Sample
ST1	Leather, Paper	75	1 in 1	75	84	1 in 1	84
ST2	Wood, Metal Glass, Other Multi-Media	320	1 in 2.5	128	251	1 in 2.5	99
ST3	Fiber, Clay	544	1 in 5	109	570	1 in 5	113
ST4	Large Organizations	8	1 in 1	8	8	1 in 1	7

SOURCE: Table II.1 and tabulation of response to Survey of Craft Organizations, 1980.

therefore could not be classified by stratum.[1/] Also, the pattern of overlappng media responses was somewhat different than we estimated (e.g., more groups that mentioned leather or paper also mentioned one of the media groups in stratum 2 thereby lowering the total that fell into the latter stratum).

The sample is representative of geographic division and size categories within each stratum because organizations were arrayed on these variables and a systematic sampling process applied. The distribution of the sample compared to the distribution of total respondent organizations by state is shown in Table II.3. Although state was not a stratification variable, the distributions of 1978 respondents and 1980 sample are very similar. The only state which does not have any sample cases is Nevada, which only had three crafts organization respondents.

b. Field Procedures Used

Once the sample of organizations was selected, mailing labels and control logs were computer printed using information gathered during the 1978 survey. The control log permitted us to track the status of each sample point. Packets were prepared and mailed in early March of 1980. Each packet contained:

- A letter explaining the study and asking for the organization's current membership list

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[1/] There are a handful of cases where there was no ID match for an organization in the sample computer listing with the address listing. It also appears that we have duplicate entries for one organization which reduces stratum 4 to seven cases.

TABLE II.3

DISTRIBUTION OF RESPONDENT CRAFT ORGANIZATIONS IN 1978 SURVEY COMPARED TO 1980 SAMPLE BY STATE[a]

State	Number of Respondents 1978 Survey	% of Total 1978 Respondents	Number in Sample 1980 Survey	% of Total Selected
1 - Alabama	16	1.7%	5	1.6%
2 - Alaska	6	0.6	3	1.0
3 - Arizona	10	1.1	3	1.0
4 - Arkansas	15	1.6	7	2.3
5 - California	82	8.7	28	9.2
6 - Colorado	14	1.5	3	1.0
7 - Connecticut	25	2.6	10	3.3
8 - Delaware	5	0.5	1	0.3
9 - Dist. of Col.	4	0.4	1	0.3
10 - Florida	20	2.1	5	1.6
11 - Georgia	5	0.5	2	0.7
12 - Hawaii	7	0.7	1	0.3
13 - Idaho	6	0.6	1	0.3
14 - Illinois	24	2.5	6	2.0
15 - Indiana	29	3.1	5	1.6
16 - Iowa	12	1.3	1	0.3
17 - Kansas	11	1.2	3	1.0
18 - Kentucky	27	2.9	10	3.3
19 - Louisiana	10	1.1	3	7.0
20 - Maine	20	2.1	9	3.0
21 - Maryland	16	1.7	5	1.6
22 - Massachusetts	36	3.8	13	4.3
23 - Michigan	50	5.3	11	3.6
24 - Minnesota	14	1.5	6	2.0
25 - Mississippi	5	0.5	3	1.0
26 - Missouri	18	1.9	6	2.0
27 - Montana	15	1.6	6	2.0
28 - Nebraska	9	1.0	4	1.3
29 - Nevada	3	0.3	--	---
30 - New Hampshire	6	0.6	4	1.3
31 - New Jersey	20	2.1	5	1.6
32 - New Mexico	24	2.5	6	2.0
33 - New York	63	6.7	24	7.9
34 - N. Carolina	29	3.1	11	3.6
35 - N. Dakota	3	0.3	2	0.7
36 - Ohio	47	5.0	19	6.3
37 - Oklahoma	10	1.1	4	1.3
38 - Oregon	16	1.7	7	2.3
39 - Pennsylvania	34	3.6	9	3.0
40 - Rhode Island	4	0.4	3	1.0
41 - S. Carolina	5	0.5	2	0.7
42 - S. Dakota	4	0.4	1	0.3
43 - Tennessee	34	3.6	10	3.3
44 - Texas	31	3.3	7	2.3

Table II.3 (continued)

State	Number of Respondents 1978 Survey	% of Total 1978 Respondents	Number in Sample 1980 Survey	% of Total Selected
45 - Utah	4	0.4	1	0.3
46 - Vermont	13	1.4	3	1.0
47 - Virginia	21	2.2	4	1.3
48 - Washington	26	2.7	7	2.3
49 - West Virginia	13	1.4	4	1.3
50 - Wisconsin	19	2.0	8	2.6
51 - Wyoming	7	0.7	2	0.7

Source: Survey of Crafts Organizations, 1980.

[a]/All organizations selected are listed by location of organization mailing address, large organizations as well as those listed as "national" or "international" are included in this tabulation even though they were treated as separate strata for sample selection.

- A one-page cover sheet for the membership list providing information on the currency of the list, the provider, whether a copy of the results is desired and space to report the reason why the list would not be provided
- A short paragraph describing the survey and study suitable for inclusion in the organization's newsletter
- A six-page summary of the results of the 1978 Survey of Crafts Organizations

A set of these materials is included in Attachment 3.

The letter was on National Endowment for the Arts stationary with Eudorah Moore as the correspondent, but asked that any questions be directed to MPR. The mailing envelope was franked and listed the National Endowment for the Arts as the sender. A postage-paid mailing label addressed to MPR was also included so organizations would incur no postage costs in complying with our request.

As organizations responded, we logged in the date of receipt and counted the number of members. A three-week period elapsed prior to initiation of follow-up activities. At that time all non-respondents were contacted by telephone and a record of the result maintained on "contact sheets" (Attachment 4). The contact sheet showed the current status of "active" sample points or the reason why a sample point was declared "inactive" (removed from further follow-up).

The telephoning procedures used followed a specific sequence:

- The respondent to whom the packet was originally mailed was telephoned and his/her cooperation solicited.
- If the original respondent was not available (no longer in office, not with organization), the person who replaced the respondent was identified or another knowledgable person identified and called.
- If a respondent requested a remailing or additional written information, the interviewer arranged for its dispatch.

Individual responses (letters, answers to specific questions) were written by the task supervisor or the project director.

- In certain instances we had to make a decision based on the response of the respondent or the organization with which he/she was associated. Three cases were prevalent:

  -- only a partial list would be provided;

  -- the organization would perform the selection of members and do the mailing to members; and

  -- the organization was not a membership organization itself, but acted as a secretariat (or umbrella) for a group of membership organizations.

  These cases were handled on an individual basis by the project director or co-principal investigator. The general solutions were to allow subsampling but using specific selection procedures,[1/] permit selection and remailing if the organization seemed sincere, and to contact all membership organizations serviced by the umbrella organization. (See Attachment 5 for an example of the letter sent to constituent organizations on one umbrella organization.)

- If a list was promised, a date was identified when it would be expected; if it was not received within a few days of that date, another call was placed to the respondent.

- If interviewers encountered a particularly complex situation, an uncooperative or very inquisitive respondent, that organization was turned over to the task supervisor and/or the project director for follow up.

- All sample points were pursued until one of the following final statuses was reached:

  -- List received
  -- Refusal
  -- Disbanded or not a crafts or duplicate organization.

[1/] For groups that have 5,000 or more members, select a 1 in 100 sample; for groups 2,000 to 4,999, select a 1 in 10 sample; for groups 500 to 1,999 select a 1 in 5 sample. In each case, the group must provide a total count of their membership list, how it is organized (alpha, ZIP, whatever), and use a random start number (between 1 and 100, 1 and 10 and 1 in 5, respectively.

Some 9 organizations "refused" by asserting they had mailed a list, but none was ever received. A larger than anticipated number of organizations required extensive follow-up activities. In addition, we had to contact an additional 49 organizations, 32 because of the "umbrella" nature of organizations selected in the original sample and 17 because the response by organizations with 5,000 or more members was lower than anticipated.

Seventeen additional "large" organizations were added by modifying the definition of large from 5,000 or more members to 2,000 or more members. This was necessary to assure there would be sufficient members in this stratum. Each of the additional orgaizations was treated the same as the organizations originally selected.

As a result of the more extensive follow up and additional organizations contacted, this task took longer than anticipated. However, there was no impact on the overall schedule. The members survey was postponed to the fall of 1980 because OMB clearance for the survey of crafts organization members was not received in sufficient time to permit fielding prior to summer vacations.

3. Survey Results

The overall response rate (i.e., groups returning lists) was 66.6 percent (Table II.4). This rose to 73.2 percent, excluding duplicates and "not craft" from the base. The response was best from fiber and clay groups, although when duplicates and "not craft" were removed from the base, the response rates became more similar--74.7, 77.6 and 71.4 percent for strata 2, 3, and 4 respectively, leaving only stratum 1 at

TABLE II.4

TABULATION OF FINAL STATUSES, 1980 SURVEY OF CRAFTS ORGANIZATIONS

Status	Number of Organizations	Percentage of Total	Percentage Excluding Ineligible Organizations
Lists received	205	66.6	73.2
Refusals (overall)	(46)	(14.9)	(16.4)
Board decision	16	5.2	5.7
Never received	9	2.9	3.2
Other refusals	21	6.8	7.5
Organization disbanded	29	9.4	10.4
Duplicate organization	9	2.9	NA
Not a crafts organization	19	6.2	NA
Total organizations in original sample[a/]	308	100.0	100.0

Source: Tabulation of responses to Survey of Crafts Organization, 1980.

a/ Includes 17 organizations which were added to the sample because of nonresponse among very large organizations, while "umbrella" organizations are counted only once.

65.8 percent (Table II.5). Refusal rates calculated on the new base for the four strata were 15.1, 19.0, 14.0 and 23.8 percent for strata 1 through 4, respectively.

Response differed more widely by geographic division, with particularly low rates for the West South Central and Pacific divisions. Removing duplicates and "not craft" brought the response rate for all divisions above 57 percent in the worst case, but still left a wide disparity among divisions. The disparity seemed closely tied to differing refusal rates (Table II.5).

B. SELECTION OF THE SAMPLE OF CRAFTS-ARTISTS WHO ARE MEMBERS OF CRAFT ORGANIZATIONS

1. Sample Design

The sample for members of crafts organizations is based on the procedures previously developed and builds on the results of the Survey of Crafts Organizations. The sample of members follows the same stratification plan, but uses the results of the Survey of Crafts Organizations regarding membership size.[1/] Using the new information results in new estimates of the universe of crafts-artists and consequently some changes in the distribution of the sample of crafts-artists across the media types (strata). These changes are summarized in Table II.6.

The revised sample size is approximately the same as the original sample proposed (5,552 compared to 5,538). The operational rules developed also yield a sample of about the same magnitude, 5,549 (Table

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[1/] In order to assure that proper weighting factors would be used for each stratum, the size category to which the organization was originally assigned was retained, even if the number of members had changed sufficiently to place it in the next smaller or larger category.

TABLE II.5

TABULATION OF RESULTS OF 1980 SURVEY OF CRAFT ORGANIZATIONS

Stratum	Number of Organizations	Lists Received	Percentage Response and Refusal Rates		
			Overall Response Rate	Less Exclusions[a] Response Rate	Less Exclusions[a] Refusal Rate
Total	308	205	66.6	73.2	16.4
By Media					
Leather, paper (1)	80	48	60.0	65.8	15.1
Metal, wood, glass other, Multi-Media (2)	93	59	63.4	74.7	19.0
Fiber, Clay (3)	110	83	75.5	77.6	14.0
Large Organizations[b] (4)	25	15	60.0	71.4	23.8
By Geographic Division[c]					
National	17	14	82.4	82.4	5.9
New England	36	26	72.2	78.8	12.1
Middle Atlantic	30	24	80.0	85.7	3.6
East North Central	44	29	65.9	69.0	23.8
West North Central	21	14	66.7	73.7	10.5
South Atlantic	31	20	64.5	71.4	10.7
East South Central	24	11	45.8	57.9	21.1
West South Central	19	16	84.2	88.9	11.1
Mountain	22	14	63.6	66.7	23.8
Pacific	39	22	56.4	64.7	26.5
By Site Category					
Less than 25 members	48	29	60.4	[d]	[d]
25 to 49 members	38	24	63.2		
50 to 99 members	54	40	74.1		
100 to 499 members	104	69	66.3		
500 to 1,999 members	36	26	72.2		
2,000 or more members	25	15	60.0		
Size not reported	3	2	66.7		

Source: Tabulation of Survey of Craft Organizations, 1980.

[a] Excludes duplicate and not crafts organizations.

[b] Includes all organizations with 2,000 or more members.

[c] Excludes all large organizations.

[d] Not computed.

TABLE II.6

OBTAINING A SAMPLE OF 5,000 CRAFTS ORGANIZATION MEMBERS

	Leather	Wood, Metal Glass, Other	Clay and Fiber	Large Organizations[a]
Names in Hand:				
In Groups < 2,000	9,068	16,416	10,797	N.A.
Groups 2,000-4,999	27	14,056	13,669	N.A.
Groups 5,000 or more	N.A.	N.A.	N.A.	60,682
Recommended Operational Sampling Ratio:				
In Groups < 2,000	1 in 8	1 in 9.5	1 in 12	N.A.
Groups 2,000-4,999	1 in 1	1 in 26	1 in 52	N.A. 1 in 100[b]
Groups 5,000 or more	N.A.	N.A.	N.A.	1 in 42[c]
Resulting Sample Size:				
In Groups < 2,000	1,133	1,728	900	N.A.
Groups 2,000-4,999	27	541	263	N.A. 348[b]
Groups 5,000 or more	N.A.	N.A.	N.A.	609[c]
TOTAL	1,160	2,269	1,163	957
GRAND TOTAL		5,549		

NA = Not Applicable.

[a] Based on membership size reported in the original crafts organization survey in 1978.

[b] For Handweavers and Wood Carvers which total 20,000 and 15,000 members, respectively.

[c] For American Craft Council and Match, Inc. which total 23,400 and 2,282 members, respectively.

II.6). The major shift from the original design is toward large organizations, a gain of about 350; this gain is comprised of respondents who would have been selected from wood, metal, glass, other and combined media and clay and fiber. The sample drawn from the smallest component (in terms of the original estimated number of members), leather and paper, remains the same.

The operational sampling ratios were developed for each stratum and then within stratum by membership size category. The organization size specific sample ratios are necessary to adequately represent members in different size of organization groups. Using only a single ratio for each stratum would have the effect of skewing the sample of members toward organizations with 2,000 to 4,999 members, even though most crafts-artists who are organization members belong to organizations with less than 2,000 members. (See the entries for the estimated universe of crafts-artists compared to the names in hand and the sample sizes in Table II.6.) In addition, when several relatively large organizations provided a sample of their membership list, sampling rates which reflected these subsamples were necessary.

2. Selection Procedures

Operational rules for selecting individual members were formulated based on the number of members reported in the 1980 Survey of Crafts Organizations. We then turned our attention to the methods used to select the sample of members. There are two main aspects: (1) the "counting rules" developed to assure consistent treatment of each name on the lists furnished by organizations and (2) the procedures developed for identifying and eliminating duplicate members.

a. The "Counting Rules"

A set of counting or deleting conventions was developed to provide for common occurrences in the lists received. The "counting" represents the process of systematically selecting members for inclusion in the sample of crafts-artists. We pick a random starting number, select that member, count until the interval is attained, select that member, count again until reaching the interval number, etc. However, there is one assumption and several situations which can bias the results of a systematic procedure.

The assumption is that the individual lists are not in an order which would interact with the systematic selection (picking every nth member). Such "orders" as alphabetical, ZIP code and combinations of alphabetic, ZIP code and media are generally assumed not to bias the resulting sample. Tabulation of the order of all lists received indicate nearly two-thirds (65.4 percent) were in alphabetic order. The next largest component was in "random" or no apparent order (22.9 percent); the other lists were in ZIP order (3.9 percent) or in a combination (alphabetic within ZIP code or alphabetic within media) (7.8 percent).[1/] Based on this finding that there was no serious ordering and therefore no a systematic biasing in the lists, we proceded to apply the counting rules.

These rules are summarized on Figure II.1. Their purpose is to assure consistency and to remove the likelihood of the "counters" unconsciously influencing the selection process.

[1/] Tabulation of the lists received from organizations responding to the 1980 Survey of Organizations.

FIGURE II.1

COUNTING RULES FOR SAMPLE SELECTION OF MEMBER CRAFTS-ARTISTS

1. Count Mr. and Mrs. as two members.

2. Entries consisting of a company, organization, business name with no individual named as addressee are not counted. Entries with an individual addressee are to be counted as one member.

3. Entries such as "The Smith family" are to be counted as one member.

4. Any mailing address outside the 50 states, possessions or territories (primarily Puerto Rico, Virgin Islands and Guam) are not counted.

5. Do not count addresses which are schools, libraries, institutions even if individual is listed. (An exception was made for what appeared to be privately-owned craft schools.)

6. Patrons or supporters of crafts are not to be counted when they can be identified. (Patrons or supporters were occasionally listed as a separate category of members.)

7. Include all entries over which there is any doubt regarding interpretation of these rules.

As members were selected from individual organization lists, the name, address and telephone number were data entered and key verified. This data-entered list became the sample of crafts-artists who are members of craft organizations.

b. Identification of Duplicate Sample Members

Once all lists had been sampled and the data entry/verfication process completed, the sample was sorted by spelling of last name and printed. This list then became the basis for determining if the same person (member) was a member of more than one of the organizations we chose to comprise our sample. Multiple organizations could be identified by identification numbers printed along with the name and address.

The list was arranged in alphabetical order of last name. Duplicate entries tended to appear in close proximity to each other, although not necessarily consecutively. Scrutiny of the list was done by one person to facilitate recognition of names and addresses. The following rules were used:

- If the same (or very similar) name and address appears for more than one organization all but one such entry was eliminated.
- If the same (or very similar) name and address appears, but for the same organization, all but one such entry was eliminated.
- If the same (or very similar) name with different address appears as a member of one or more organizations, all entries were retained.

Duplicates were eliminated from the logs and sets of mailing labels.

3. Sample Size by Strata

As a result of applying the operational sample selection rates to the lists of members on hand and eliminating duplicates, the sample size dropped from an expected 5,549 to 5,320, a decline of about 4 percent. A comparison of the expected to the actual sample (Table II.7) reveals duplicate sample members were most prevalent in the stratum with the smallest number of members, leather and paper, and from the large organization stratum. The latter included several "general" craft organizations (as well as the medium-sized media-specific organizations) and as a result, duplicate memberships were more likely.

TABLE II.7

COMPARISON OF EXPECTED TO ACTUAL SAMPLE OF CRAFTS-ARTISTS WHO ARE MEMBERS OF ORGANIZATIONS, BY STRATA[a/]

Strata	Expected Sample	Actual Sample	Percentage Change
Leather and Paper:			
Groups < 2,000 members	1,133	1,015	-10.4
Groups 2,000 - 4,999 members	27	28	+ 3.7
Wood, Metal, Glass, other:			
Groups < 2,000 members	1,728	1,712	- 0.9
Groups 2,000 - 4,999 members	541	539	- 0.4
Clay and Fiber			
Groups < 2,000 members	900	925	- 2.8
Groups 2,000 - 4,999 members	263	256	- 2.7
Large Organizations:	957	845	-11.7
Total Sample	5,549	5,320	- 4.1

SOURCE: Table II.1 and tabulations of unduplicated sample.

a/ Based on membership size as reported in the original crafts organization survey in 1978.

III. QUESTIONNAIRE DEVELOPMENT

The process of developing a list of variables, refining this list, converting it to questions, structuring the early drafts, pretesting and finally preparing the OMB draft questionnaire began at the time of submission of the work plan and continued through the winter of 1979-1980. Along with the questionnaire, we developed post cards to determine membership status of those selected and letters to encourage respondents to complete and return the questionnaire.

A. QUESTIONNAIRE DEVELOPMENT

The first stage in composing any questionnaire is to set down as precise a list of the information needed as is possible. For the Survey of Member Crafts-artists, this process started during the previous study phase and continued in our response to the request for proposals. The work up to this point was summarized in a list of variables developed for the work plan submitted to the National Endowment on October 9, 1979 (Figure III.1).

Shortly after the submission of the work plan a meeting was held in Washington to discuss the content of the questionnaire. Representatives of the National Endowment, of MPR and consultants to both organizations attended. We then began to draft individual questions. The first draft of the questionnaire consisted of questions worded to satisfy the list of variables considering suggestions made during the Washington discussions. The first draft was circulated for comments to the National Endowment and all consultants in January 1980. Subsequent revisions and drafts followed at approximately two-week intervals through the end of Feburary; the pretest draft was finalized on February 25, 1980.

FIGURE III.1

QUESTIONNAIRE VARIABLES

1. Characteristics of Crafts-Artists

   - Personal characteristics: age, sex, marital status, main occupation, formal education, major field, other occupation previous, own/rent home, family size, number of dependents, race/ethnicity, community type and size
   - Past, present and anticipated craft involvement: total years in crafts; training (kind, satisfaction, current, additional barriers), grants; apprenticeship, professional degree, teaching (last three years, hours/week, where, type of students)
   - Past and present influences: describe themes, parents' or other household members' involvement with crafts

2. Crafts-related Characteristcs

   - Media worked in and combination, changes over time
   - Level of craft work: hours spent on craft, use of apprentices
   - Availability and use of production factilities: own or shared, community, coop, organization
   - Marketing of crafts: how, what percentage of production
   - Type of objects produced
   - Show/sell: where, events, how often juried, receipt of awards, agent, type, problems, best ways
   - Income and expenses from crafts: cost of materials, production costs, equipment, labor, marketing costs, income from sales, cooperative purchases, trade

3. Attitudes Toward Crafts, Satisfactions Received:

   - Attitudes toward craft organizations
   - Satisfactions--rank by priority, monetary only, sense of accomplishment, etc.
   - Barriers to futher satisfactions
   - Goals

B. PRETESTING OF QUESTIONNAIRE AND SUBMISSION TO OMB

The pretest draft was mailed to craft consultants to review and then administer to crafts-artists (See Attachment 6). In addition, the questionnaire was administered by MPR personnel to several additional crafts-artists for a total of 9 respondents--the maximum permitted by the U.S. Office of Management and Budget (OMB) unless the questionnaire and related material are approved for fielding.

Based on the comments of the consultants, the pretest respondents and the continuing review of individual questions and questionnaire modules, changes were incorporated in the questionnaire and the OMB draft formulated.

No changes in content or individual questions were requested by OMB. Upon receipt of OMB clearance, we reformatted the questionnaire and prepared a camera-ready version for printing. The final questionnaire was printed on wheat-colored heavy paper in brown ink. The covering letter was bound in as the front cover.

Typographical errors in the printed questionnaires in Question 49 were discovered shortly after fielding began. These errors were corrected on all subsequent questionnaires used and respondents called back when it was necessary to clarify answers.

A flow chart of the final draft of the questionnaire (Figure III.2) indicates the relationship between individual topics in the questionnaire. An explanation of the purpose of each question or module is included as Attachment 7.

FIGURE III.2.

FLOW CHART OF FINAL QUESTIONNAIRE

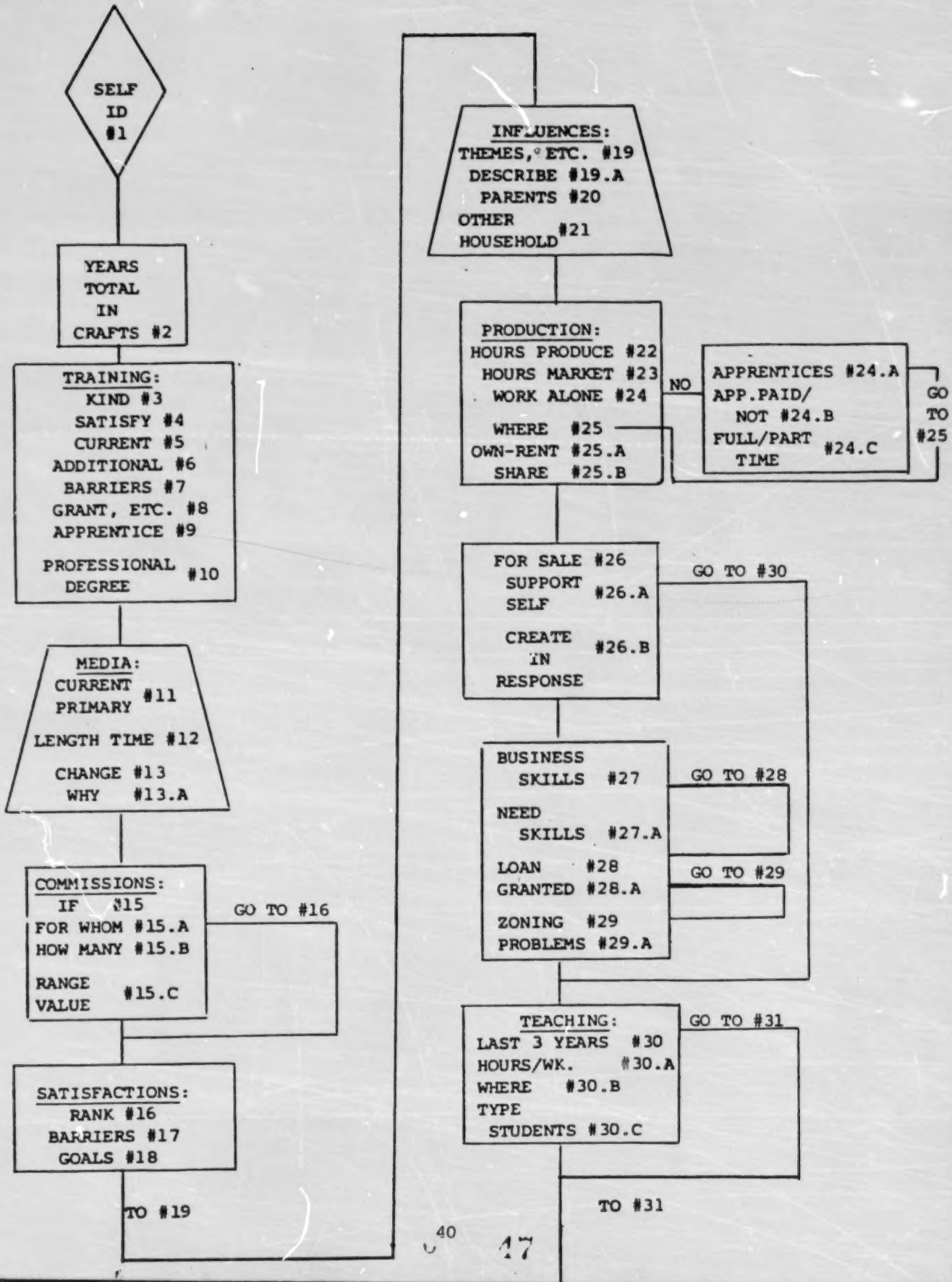
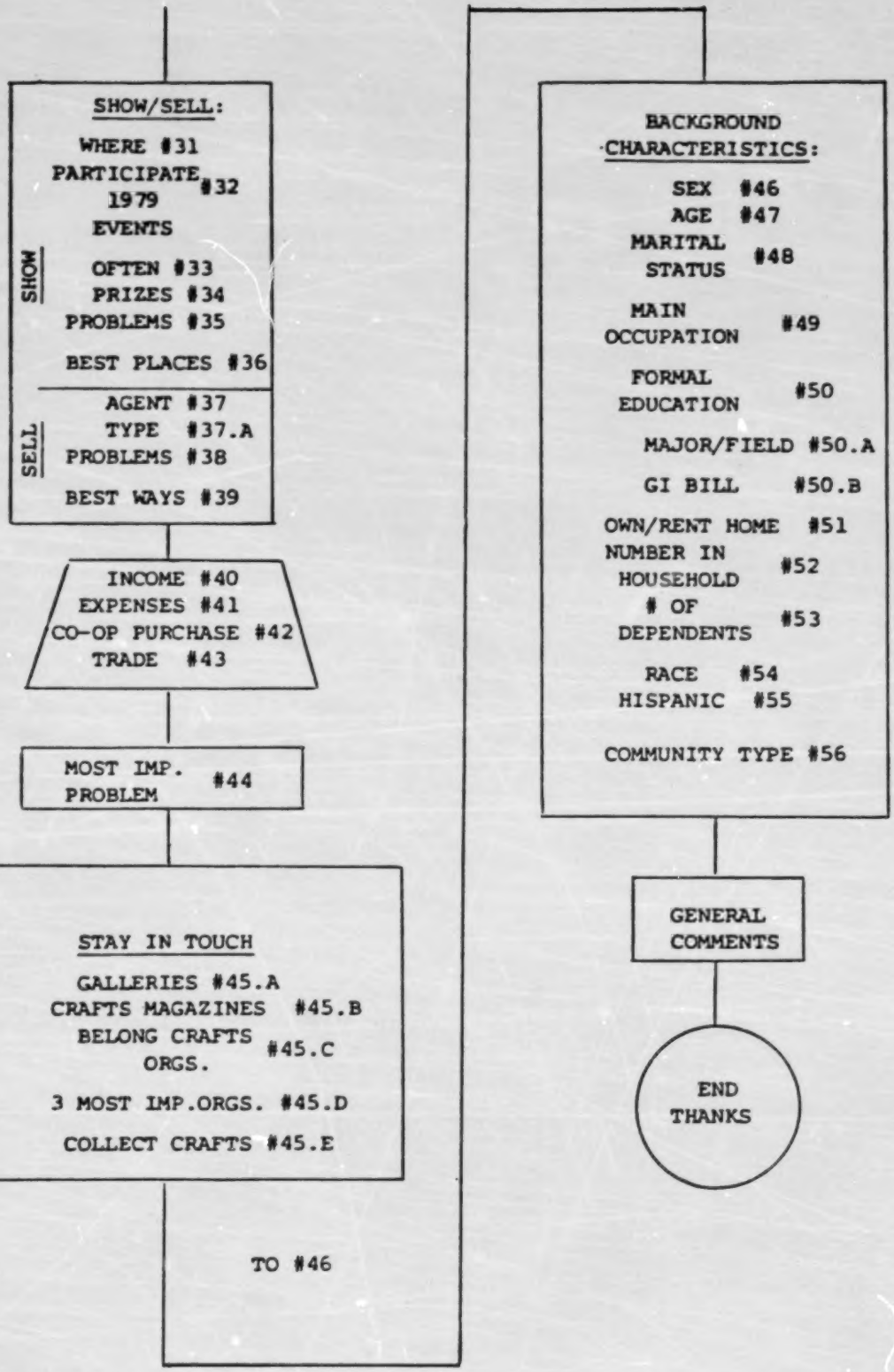


FIGURE III.2 (CONTINUED)



IV. SURVEY OF CRAFTS-ARTISTS WHO ARE MEMBERS OF CRAFT ORGANIZATIONS

The fielding procedures involved combining the sample of member crafts-artists with the questionnaire. In addition, the clerical, interviewing and data reduction techniques are covered in subsequent parts of the section.

The fielding phase of any survey has the greatest potential for introducing bias and variable error; however, there is usually a diminished potential in mail surveys because the procedures are subject to tight central control and observation and the number of workers is usually small[1/] and carefully trained. Nonetheless, careful attention to detail and specific procedures are essential if bias and variable error are to be reduced.

A. SURVEY FIELDNG PROCEDURES

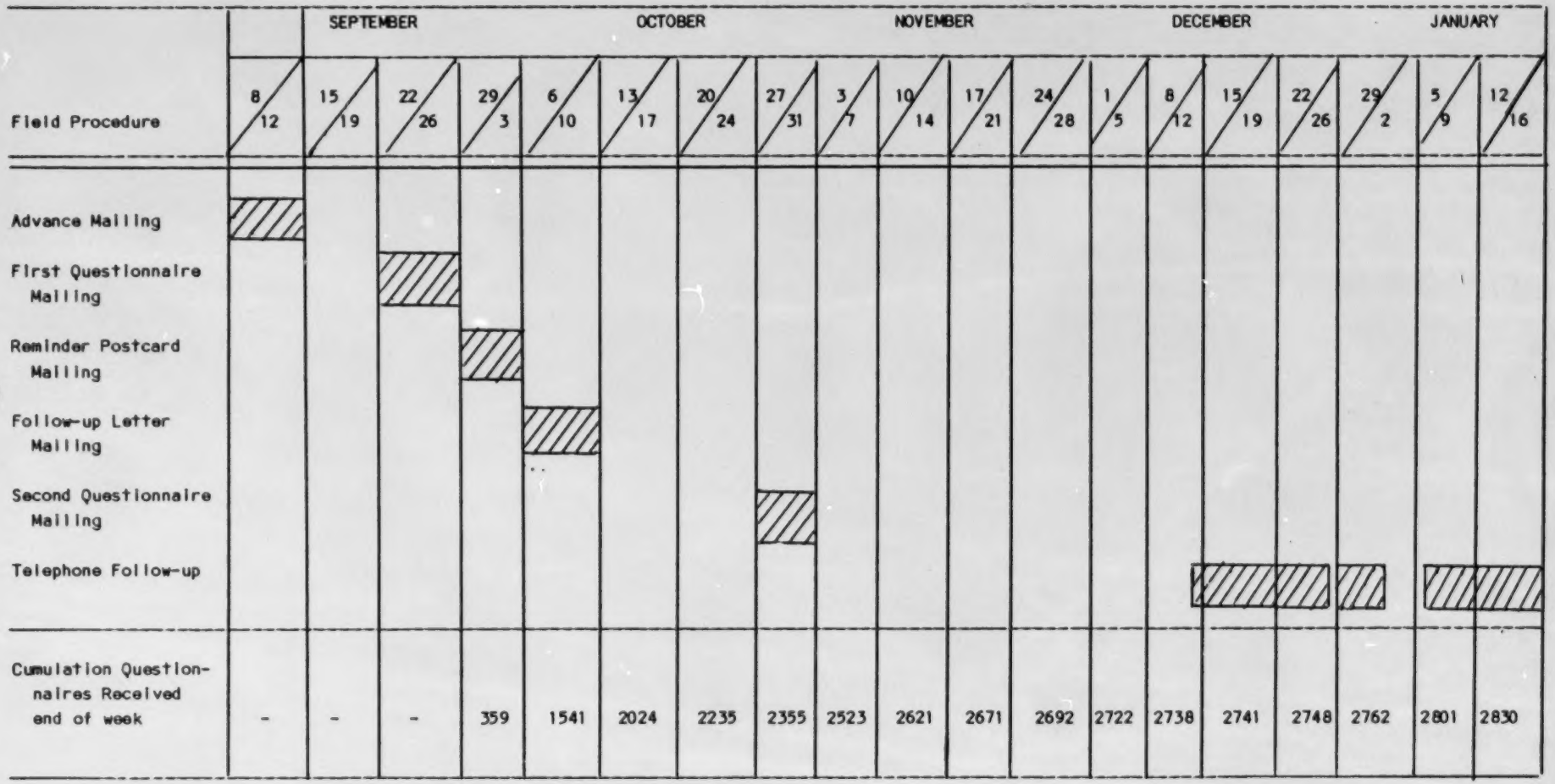
There were three components to the fielding procedures:

- Advance letter to sample members
- Questionnaire mailings and mail follow-ups
- Telephone follow-up of non-respondents to the mail survey

[1/] The smallness of the staff is a two-edged sword. Ideally each sample point should be handled by a different worker so that any errors could be assumed to be random and offsetting. This is clearly unreasonable. The other extreme is that one worker handles all sample points and makes no errors or the same error consistently. In this latter case, there will be no variable error, but, if the error is serious, the intended procedures may be violated affecting the information or response rate.

FIGURE IV.1

SCHEDULE OF FIELD ACTIVITIES



SOURCE: Chronology in Attachment 1

Each of these phases is described in subsequent sections followed by a tabulation of the results of the field procedures. The overall schedule is shown in Figure IV.1.

1. Advance Letter

There were several purposes for the advance letter to member crafts-artists in the sample:

- To acquaint them with the purpose of the study and its sponsorship
- To provide an opportunity for those who are not crafts-artists (or who do not think they are) to so advise us
- To gather potential respondents' current addresses and telephone numbers to use for callback or telephone follow-up purposes

The letter was typed on National Endowment for the Arts stationery and used the Endowment's franked envelopes. The enclosed postcard was addressed to MPR (Attachment 8).

A computer-printed label was affixed to the back of each post-card. This label contained the name and address of the member as furnished by the craft organization and an identification number assigned to each sample member. A similar label was used as a mailing label on the envelope. Sample members were asked to write in any corrections to their name or address and add their telephone number on the back of the post card. In addition, they were asked to indicate if they were a 'crafts-artist' and if not, to describe their involvement with crafts. Answers to this question provided an opportunity for us to make an independent determination of whether the respondent met our definition of a crafts-artist.

To be considered a crafts-artist any one of the following responses was sufficient:

- Only partly involved in crafts, used to participate, do some crafts-related activity
- Teach or took a course in crafts
- Collect crafts or go to fairs or galleries
- Any other statement indicating a past or present interest or involvement in crafts

We excluded those respondents who reported only a fine or commercial-arts-involvement (painting, sculpture or design). To assist in making the determinations we used the principle that craft work somehow changed or modified the basic material used while fine arts did not. We recognized that multiple interpretations of these criteria were possible; we never did convince china painters to return our questionnaire--they contend they engage in a fine art by virtue of Presidential edict. Gemologists and lapidary workers were also reluctant to acknowledge our categorization as crafts-artists. In both of these cases as well as in others, we intended to err on the side of inclusiveness and did not remove respondents from the sample.

If 'not a crafts-artist' status was reported and accepted it was recorded in the mailing log. In addition, any changes in the address or telephone number were recorded in the log. The log is a computer-printed listing of all members in order of their identification number with columns provided for recording the results of each field operation. The date of receipt in the appropriate column was used as the identification of a response. Sets of labels were computer-printed

in the same order as the log to facilitate mailing operations. However, not all labels contained exactly the same information.

All the sample members who did not return the a postcard included in the advance letter mailing were assumed to be crafts-artists; no log entry was made to facilitate identifying those to whom questionnaires should be mailed.

As a result of the advance mailing we received 237 'not a crafts-artist' postcards prior to mailing of the first questionnaire. An additional number of not crafts-artist postcards were received, but we did not concur with their reporting and followed up by attempting to convert them.

2. Questionnaire and Mail Follow-Ups

Approximately two weeks after the advance letter was mailed, we sent the first questionnaire packet. This consisted of at least the following materials (Attachment 9):

- The questionnaire (including a letter as the cover of the questionnaire)
- 'Not crafts-artist' postcard.

In many cases we had received a 'not crafts-artist' postcard indicating why the respondent did not consider her/himself a crafts-artist. However, we did not always agree that the respondent should be excluded so we included a "conversion" letter in these packets (also included in Attachment 9).

Computer-printed address labels were used on the mailing envelope which bore MPR's return address and commemorative stamps. The postage-paid business reply mail return envelope was pre-addressed to MPR. A

label with just the identification number, 4 digits for the sample member, 6 digits for the organization and 3 digits to identify the stratum of the organization was affixed to the back cover of the questionnaire. Apparently 30 respondents did not give full weight to our pledge of confidentiality as they removed the identification labels.

As questionnaires (or not crafts-artist postcards) were received, they were examined for completeness and their status was recorded in the log. A daily tally of responses (completed questionnaires or respondents returning a postcard indicating they were not a crafts-artist) was maintained and used to determine the timing of the subsequent mailings and to gauge the need for a telephone follow-up.

Within one week of the mailing of the first questionnaire we mailed a follow-up postcard to each respondent regardless of whether we had received a response or not (Figure IV.1). This postcard was designed to thank respondents who had already returned the questionnaire and more importantly to urge those respondents who had not returned it to do so (Attachment 10). The day after this postcard mailing was complete we received 635 questionnaires--over 20 percent of the total number received during the entire fielding period.

As a result of the first questionnaire mailing and the follow-up postcard, we received 2,109 questionnaires or not crafts-artist postcards.

Approximately one week after mailing the reminder postcard, we sent follow-up material to all non-respondents (Figure IV.1). This consisted of a letter asking for prompt completion and return of the questionnaire and an offer to send an additional questionnaire (Attachment 11). Also, another copy of the ubiquitous not crafts-artist

postcard was enclosed. Additional letters rejecting respondent's self-categorization as not a crafts-artist were also sent at this time. This material was sent in an envelope bearing a commemorative stamp and a computer-printed address label. The follow-up letter produced an additional 1,091 questionnaires or not crafts-artist postcards.

At about this time we began to respond to individual refusals using several versions on the same basic theme. Examples are included in Attachment 12. These were always personally addressed, individually typed and mailed in commemorative-stamped envelopes. Also, as telephone inquiries were received by the project director and supervisor, they had an opportunty to 'convert' or encourage recalcitrant respondents. Many respondents were adament in their refusal or called us to voice deeply-held opinions. Other respondents sent in samples of their work including quilting patterns, free-form paper constructions and montages.

The last mail follow-up was a second questionnaire enclosed with a letter of final appeal and not crafts-artist postcard (Attachment 13). It was sent to all those who had not responded by three weeks after the mailing of the follow-up letter (Figure IV.1). We received 530 responses (questionnaires or not crafts-artist postcards) as a result of this mailing.

At about the same time (November 11, 1980), we mailed a letter to each of the organizations in our sample where we received notice from the Postal Service that the questionnaire (or subsequent mailing) was not deliverable. We sent letters to 67 organizations accompanied by an address correction sheet listing a total of 149 individuals (Attachment 14). A label showing the old address was affixed to a change

of address form and a space was provided to make corrections. These letters produced 26 corrected addresses to which we mailed questionnaire packets.

3. Telephone Follow-Up

Our agreement with the National Endowment provided for a telephone follow-up if an overall response rate of 75 percent was not obtained through the mailings. The purpose of this follow-up was to determine if non-respondents to the mail survey had different characteristics than those who responded. Since the response rate was calculated at 66.5 percent,[1/] four weeks after the second questionnaire mailing we began planning for a telephone follow-up.

There were two main elements, the first consisted of developing sampling methods which would produce an unbiased sample of non-respondents; the second was to apply fielding procedures which would permit reliable results with a minimum of effort. We hypothesized that non-respondents to the mail survey would be those who considered themselves 'not a crafts-artist' and they therefore they routinely ignored the mailings.

a. Sampling Procedures. The main objective was to use a procedure which would allow us to follow-up a subset of all outstanding non-respondents. We used a systematic approach, setting a target number

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[1/] The response rate is calculated as follows:

Questionnaires returned + not crafts-artists/total members selected - invalid addresses = response rate.

As of November 18, 1980 the component amounts were: (2,692 + 765)/(5,320 - 124) = .665.

of sample points and dividing this number into the outstanding non-respondents. Successive samples could be selected so long as all remaining non-respndents were in the pool from which the sample was drawn.

To test the procedures and gauge the level of effort, we selected an initial sample of 50 non-respondents. The results of this pilot test are shown below.

TABLE IV.1

RESULTS OF PILOT TEST FOR TELEPHONE FOLLOW-UP

	Final Status						
Level of Effort	Total	No Phone Listing	Quest. Completed	Not a Crafts-artist	Refused	Other[a] Statuses	Total
First attempt	14	9	2	3	--	35	49
Second attempt	3	--	--	2	1	32	35
Third attempt	2	--	--	1	1	30	32
Total	19	9	2	6	2	NA	NA

[a] Call-backs, busy signals, wrong numbers, requests for another questinnaire, questionnaire already returned but not received.

We noted that of the 19 final statuses, 74 percent were determined on the first attempt. The second attempt added 3 statuses for a comulative response of 89 percent; the third attempt contributed another 2. The largest component of the sample were those members who had no telephone

listing available to us.[1/] We also noted that the total number of final statuses (as a percentage of the total of 49) did not change significantly from the second to the third attempt and that it would be unlikely that additional calls to the 30 remaining non-respondents to the telephone follow-up would significantly raise the respone rate results. This last was amplified by the reports of the pilot interviewer that the sample points with the call-backs and not-at-home statuses did not tend to change from one attempt to the next even though calls were placed at different days and times.

Our hypothesis regarding the proportion of 'not crafts-artists' appeared to be essentially correct. For every questionnaire completed during the pilot, 3 respondents were not crafts-artists.

To confirm the results of the pilot, we selected a second set of 50 non-respondents and made first calls to all sample points before making any second calls. At the conclusion of the second call to each sample point we were satisfied that two attempts would be an optimum number of calls considering the number of completed questionnaires necessary for an analysis of non-response to the mail portion and time and budgetary constraints.

Using the information from the first 100 sample points, we estimated we could obtain at least 40 completed questionnaires employing

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[1/] We requested sample members' telephone numbers from the organizations, on the address up-date, not crafts-artist postcard, and from directory assistance for the member's place of residence as given to us by the craft organizations. Thus we were likely to find those who had not moved out of the place of residence listed by the organization (or on the update card), had an uncommon last name in a large place, had a listed telephone number, or used the same name for telephone listing and crafts-artist membership.

two attempts on 750 non-respondents. A new interval number was calculated and contact sheets prepared for the selected sample points.

b. Fielding Procedures

The contact sheet developed for the telephone follow-up was also designed to be used for callbacks. The procedures used to prepare the contact sheets and their use by the interviewers are summarized in Attachment 15. The contact sheets have several purposes:

- To provide a physical record of the telephone calls to be made which can be sorted, assigned, stored, counted and easily retrieved during the fielding period
- A summary of the relevant information and a record of the results of each prior attempt to contact the respondent
- An original and permanent record of the final status of each sample point.

Since contact sheets (and logs) are normally the only fielding records which link respondents' identifying information and questionnaire identification numbers, they are protected by our confidentiality agreements.

When the contact sheets were completed and the number of attempts fixed, they were assigned to interviewers. These interviewers had either been associated with earlier phases of the crafts-artists project or were trained in general procedures and specific characteristics of the crafts survey and questionnaire.

The telephone follow-up took place in late December, although questionnaires were returned in the mail as late as early February. We completed 50 interviews over the telephone and received 68 "not a

crafts-artist" statuses. In addition we prompted 102 respondents to return completed questionnaires through the mail.

B. CODING AND EDITING PROCEDURES

The purpose of this part of the report is to describe the procedures used in the coding and editing of the crafts-artists questionnaires. Specific tasks included in this section are:

- Development of general instructions and coding schedules
- Editing procedures
- Training and supervision of editors/coders
- Document control procedures

2. Development of General Instructions and Coding Schedules

One hundred questionnaires were selected from among those returned to be examined for responses to open-ended questions. The questionnaires were selected from each of the four strata in numbers proportionate to the sample fielded.

Each response written in the "other" category for the open-ended questions was copied on to a 3 x 5 card, with the question number in the upper left hand corner and the questionnaire number in the upper right hand corner. (Separate cards were made up for any multiple responses to Questions 11, 21, 45B, and 45D.) Responses written in the "other" cateogry which were already printed in the questionnaire were included since these responses could be backcoded. Also, answers that did not apply to the question were noted. In addition, the cards for Question 19A included the answer to Question 19 to aid in clarifying the response to 19A.

After all the cards were prepared, they were sorted by question number. Those that could be backcoded to an already existing category were marked with the code for that response and set aside. Those responses considered nonresponsive to the question were so marked. The remaining responses were then counted. When the number of codable responses was small, all responses were assigned a single code, "other." For example, out of the 100 questionnaires used, the tabulation for Question 1 showed:

- Four responses which indicated the respondent was not a crafts-artist
- Four nonresponsive answers
- Four that could be backcoded
- Four codable responses.

In this case, all responses written in were to be either backcoded or coded as "other." (See Attachment 16, General Instructions, page 5.)

For questions in which the number of codable responses was larger, a coding schedule was developed. The first step in developing schedules was to arrange the responses for each question into similar categories. We attempted to use categories that were compatable with the precoded items for each question. Also, whenever possible, the number of responses in each code category was kept about equal.

Once the categories were separated for each question, titles for the categories were developed. This necessitated another review of the cards to be sure that the title was sufficiently descriptive of the types of responses to be included in the category. After the titles were selected, the schedules were drafted and code numbers assigned.

In some of the schedules, additional code numbers were inserted without category titles, so that in the event that another category emerged, it could be coded without having to add an additional code number to the schedule. (See Coding Schedule #1, Question 7). To those questions for which there was consistently more than one response, coding boxes were added to allow for multiple responses.

Each schedule was tested by using it to code questionnaires not used in the construction of the coding schedule. Based on this, some of the category titles were revised and examples of backcoding were added to the schedule. A list of noncraft art media was developed to aid in the coding of media and in determining if questionnaires should be retained in the data set or considered "not a crafts-artist" and set aside.

2. Editing Procedures

General editing/coding instructions were developed based on the coding schedule construction process and a review of returned questionnaires (see Attachment 16). The main purposes of the these instructions were to

- Identify single and multiple response fields and how to determine inappropriate multiple responses
- Assure written responses were legible and unambiguous from the perspective of a data entry operator
- Identify critical fields which, if containing missing or illegible information, would cause the questionnaire to be set aside for a callback
- Insert a code to be data entered in noncritical fields when an item should have been answered, but was not
- Specify procedures for writing and changing codes

- Provide coders with instructions specific to particular questions

Several supplements to the instructions and schedules were prepared after experience with a large number of questionnaires containing situations not initially evident. The most important data items involved the responses to Question 40 (Income). After a review of several days of the edited questionnaires, a determination was made to remove the noncrafts-related income fields from the list of critical fields. Also, a series of data checks were begun to determine if certain of the crafts-related income fields could be blank. The detailed instructions are contained in Supplement #1, Attachment 16. Another change which was adopted in the procedures was to terminate coding Question 57. The responses were often very long and very hard and time consuming to interpret in any structured fashion.

3. Training and Supervision of Editors/Coders

When the schedules and instructions were completed and printed, training of coders began. A total of six coders were trained. The process of training was to review a blank questionnaire, review the general instructions, discuss the coding schedules, and then code a questionnaire using the general instructions and coding schedules. During this process each general instruction was explained, and a short summary of the development of each schedule was given along with an explanation of the various categories listed. Then the editor/coder was given several books to code on his own, followed by a review by the supervisor and a discussion period to clear up any problems. This process was repeated until the editor/coder felt confident and made no major systematic errors.

For the first week following their training, 100 percent of the work of each editor/coder was verified to insure that their work was accurate. Any errors or major differences in judgment discovered during this time were called to the attention of the editor/coder, and instructions were clarified where appropriate. After this probation period, the verification rate dropped to 10 percent.

Several tasks were assigned to specific individuals to maximize consistency and make most efficient use of editor/coders. One especially knowledgeable coder did virtually all of the coding of organization names (Question 45D). The editing/coding supervisor was given the responsibility for determining if a particular respondent met the criteria for being a crafts-artist. The task of verifying editor/coders' work was shared by the supervisor and a coder who had prior experience on several other projects.

4. Document Control Procedures

When questionnaires (or not crafts-artists post cards) were returned in the mail, they were logged in by date and tallied. Questionnares were coded in rough order of their receipt.

After the questionnaires were coded they were placed in bins according to their status:

- Complete and ready for batching to data entry
- Critical fields missing and a callback required
- Not a crafts-artist
- Large amounts of information missing and/or incomplete.

Those that were complete were batched in groups of ten and sent to data entry. When critical fields were missing, their question numbers were noted on the front cover and assigned to a callback interviewer. Questionnaires returned by non-crafts-artists were set aside and retained. Questionnaires which were possible incompletes were reviewed and either retired or designated as callbacks. To be judged incomplete, a questionnaire must be missing all (or virtually all) of its critical fields and a question on major crafts-related topics.

C. CALLBACKS FOR MISSING INFORMATION

When questionnaires were returned to us, we counted and logged them in and scanned them for completeness, completed any coding or editing necessary and examined each to determine if a telephone callback to re-ask the question or obtain omitted responses would be necessary. Callbacks can be used for any questions not answered or only those judged to be "critical fields"--questions which, if omitted, would seriously impair the analysis of the informaiton. Typically, critical field status is assigned to questions which are likely to be dependent variables in the analysis.

For the Survey of Member Crafts-Artists, the following variables were defined as critical:

- Current involvement in crafts (Q.1)
- Years of involvement in crafts (Q.2)
- Crafts training received (Q.3)
- Currently receiving training (Q.5)
- Primary and all media in which the respondent works (Q.11)

- Length of time worked in primary media (Q.12)
- Performance of commissed work (Q.15)
- Hours per week devoted to crafts production (Q.22)
- Hours per week devoted to crafts marketing (Q.23)
- Production of crafts for sale (Q.26)
- Taught crafts in last 3 years (Q.30)
- Types of exhibitions in which respondent participated (Q.32)
- Crafts-related gross income of the respondent (Q.40)
- Sex of the respondent (Q.46)
- Labor force status of the respondent (Q.49)
- Eductional attainment of the respondent (Q.50).

Each of the questionnaires with one of these questions which was omitted or obviously inconsistent was set aside for a callback. The question numbers of the missing critical fields were listed on the front of the questionnaire. In the process of scanning for missing critical fields, other omitted questions were also noted on the cover of the questionnaire.

Callback interviewers were instructed to ask all the critical questions noted and then any other missing questions (see Attachment 15). We made five attempts to obtain missing information; calls were made at various times of the day and days of the week. Callback interviewers were trained in procedures and given information sheets they could use to answer respondent's questions (see Attachment 17).

Out of the 2,664 questionnaires received, 1,471 or 55 percent required a callback because of one or more missing critical fields. Respondent's income from crafts (Question 40), primary media (Question

11), and hours per week devoted to marketing crafts (Q.23) were the most frequently omitted questions. Among the very infrequently omitted were training received (Q.3), length of time worked in primary media (Q.12), and labor force status (Q.49).

D. DATA ENTRY, CLEANING AND VERIFICATION

This trio of activities involves an interface between data entry operators, project staff, the key-to-disk hardware and the specific program written to accept the address lists or questionnaire data. The overall process invovles keying the desired information into a temporary disk file, examining any inconsistent or invalid data detected, and substituting an appropraite response or code value and finally varifying that the information orignally key-entered is correct. At the conclusion of the process, the disk file is transferred to computer tape. The particular procedures used for the Survey of Member Crafts-Artists are described below.

1. Data Entry

When address lists or questionnaire batches are received by the data entry supervisor, they are logged in and assigned to an available data entry operator. Data entry operators use a specific data entry program when keying the information. These programs restrict the information that can be entered and, in addition, perform checks on the information.[1/]

[1/] There were no skip or range checks for the name and address records. Any incomplete addresses (no ZIP) were examined and resolved manually at the time of mailing the advance letter.

"Flags" (minus codes) are inserted by data entry operators (if they have not been written on the questionnaire during editing). These code values are:

- -1 if the respondent indicates he/she does not know the answer to a question and there is no "Don't Know" response category
- -2 If a field is blank at the time of data verification
- -3 If a respondent refuses to answer a particular question
- -4 If a field should be blank, for example, a question respondents were instructed to "skip"
- -5 If a response is missing, for example, if respondents omit a noncritical question or if the answer to a critical question cannot be obtained because the respondent cannot be recontacted
- -6 If a field contains an error or missing value which is detected by the data entry operator.

Codes -1 through -6 remain on the data tape to indicate the specific data for each field. In practice, data cleaning should remove all the -6's, leaving only -1 through -5 codes.

There are five basic instances when a question (or record) is flagged with a -6 by the data entry operator:

- If the response is missing
- If the response is inconsistent with the skip pattern
- If more than one response is circled, but only one response is allowed
- If one or more of a set of responses is circled and a response indicating "none" or "not applicable" is also circled
- If more responses are listed than data entry fields

In addition, the skip logic of the questionnaire is duplicated in the data entry program.[1/] The program will jump ahead automatically when a question is answered with a response which indicates a following question (or questions) does not apply to the particular respondent. If this logic is violated, the data entry operator keys what is entered in the questionnaire; a -6 flag is inserted at that point in the record.

2. Data Cleaning

After a number of batches have accumulated, a data cleaner "opens" each batch (10 questionnaires) and requests the program to search for -6 values and to display that part of the record on the cathode ray tube. The cleaner then examines the flagged response in the questionnaire, notes the change in the questionnaire and removes the -6:

- If the response is missing and the question is not critical, a -5 is substituted for the -6.
- If the response is missing and the question is critical, a note is made to have the respondent recontacted. If recontact cannot be established, a -5 is substituted. (This is an infrequent occurrance because critical fields are checked during editing.)
- If the skip pattern is inconsistent, the response controlling the skip is changed if the "to be skipped" questions are answered in a reasonable pattern, or if the skip indicates questions should be answered which were not, -5's are inserted unless the question is critical.
- If more responses are provided than there are data fields, the cleaner uses a random number table to select the response to retain.

[1/] There is a modification to the skip logic as printed in the questionnaire. If Question 49A was answered "YES" the program skipped to Question 49D.

- If one or more responses is entered along with a field indicating "none" or "not applicable," the latter are removed unless it is clear from the context that "none" or "not applicable" is correct.

Another type of data error is indicated by the data entry program itself. Any responses out of ranges specified in the program for particular fields are displayed during data cleaning. In addition, values inconsistent with related information elsewhere in the questionnaire are also displayed. The display shows the question number and the answer; this may be in error or the problem may be with the information used to test for the inconsistency. The erroneous value can then be changed by the data cleaner (if warranted) or verified or corrected through a callback to the respondent.

These operations require making decisions on which data to retain and for this reason they are made by personnel associated with the project. In this survey, the person responsible for developing and supervising the coding and editing procedures also did all of the data cleaning.

Once batches were "clean" (contained no more -6's), they became available for verification.

3. Data Verification

The purpose of verification is to insure that the a tape contains what is written by the respondent, and not the editor or the data cleaner.

After about 100 questionnaire batches were 100 percent key-verified, with few errors, an option built into the software was used

for the crafts-artists questionnaires.[1/] One questionnaire from the ten in each batch was selected in a systematic fashion. The selected questionnaire was 100 percent key verified. If one or more errors were found, all questionnaires in the batch were 100 percent key verified. If no error was detected, no further questionnaires from the batch were verified. This process resulted in 100 percent key-verifying at a rate of 1 questionnaire in 5.

The use of this process was possible because of the very high accuracy rate of the data entry operators assigned to the project. Their accurate rate was 99.90 percent for all records they entered. Verification normally produced data which is 99.95 percent or higher accurate. This allowed us to shift resources from data verification to obtaining a higher percentage of responses through callbacks and engage in more than minimal follow-ups.

Aside from the most important function of assuring accurate data, the verfication program automatically inserts -2 codes in the fields which are blank at the time of verification (primarily, fields which should have been skipped and were). It is convenient for data manipulation and tabulation purposes to have a character in every field of every record. Minus 2 values are moved in normally for questionnaires which were 100 percent key verified. For the remaining batches, we used a procedure which inserts -2 codes.

[1/] The name and address records were 100 percent key verified to assure that we made no obvious spelling errors. However, some lists contained errors which we could not detect. Some of these were discovered by the U.S. Postal Service when we received notice of corrected addresses.

V. PURPOSIVE SURVEYS OF CRAFTS-ARTISTS

The objective of the independent surveys of crafts-artists is to test for the presence of large groups of crafts-artists who are not members of crafts organizations. The intent is to compare those who are not members of crafts organizations to those who are members to determine if either group is similar to those crafts-artists sampled from the membership lists. Highly skilled crafts-artists who exhibit and sell at widely recognized galleries and shops were chosen for this portion of the study along with subscribers to craft publications not associated with craft membership organizations. The success of these comparisons depends on selecting an independent sample and then using data collection techniques comparable to those used in the survey of crafts-artists who are members of crafts organizations.

A. SAMPLE DESIGN

1. Sample Frames

In order to assure independence of the comparisons, a sample frame had to be defined which would not depend on membership affiliation. The National Endowment for the Arts proposed a survey of crafts-artists exhibiting or selling their work at top national galleries, exhibits and shops. This meets the test of independence since shops and galleries do not have a membership test and the exhibits or fairs which suggested membership could be easily identified and dropped. In the same manner, publications of membership organizations (even if subscription payments were separate from dues) were identified and dropped.

The process used to identify particular exhibits, shops and galleries included compiling lists of establishments and then requesting the assistance of the Research Division staff and the Crafts Coordinator of the National Endowment and the consultants to this study to review and make deletions or additions.

The sources for these listings were:

- 1981 Craftworker's Market, Lynn Lapine, Writers Digest, August 1980
- Source Directory for Native American Owned and Operated Arts and Craft Business, U.S. Department of the Interior, 1980-81 edition
- Craft outlets and shows listed by State Agricultural extension agents
- Outlets proposed by consultants and others.

Consultants were asked to select 8 fairs or exhibits and 8 shops and galleries which they considered to display and sell the highest quality crafts. These lists were reduced to 8 entries each and forwarded to the National Endowment for review. Upon approval, we sent letters requesting cooperation of owners or organizers in furnishing the names and addresses of crafts-artists who exhibited or sold during the past months. With the concurrence of the National Endowment we substituted for refusals, from the largest lists identified by the consultants. The final list of exhibits, fairs, shops and galleries is included in the attachments (Attachment 18). This listing considered region of the country, type of crafts handled and number of exhibitors/sellers.

Selection of the publications followed a parallel procedure. Published guides to periodicals and libraries with major collections of craft publications were canvassed:

- Ulrich's International Periodicals Directory
- Periodicals List, Art Library Center, National Endowment for the Arts
- New York City Public Library
- Arrowmont School of Crafts (Gatlinburg, TV)
- California College of Arts and Crafts (Oakland, CA)
- Haystack Mountain School of Crafts (Deer Isle, ME)
- Oregon School of Arts and Crafts (Portland, OR)
- School of the Art Institute of Chicago
- Tucson Museum Art School.

The list was narrowed to 8 with alternates and checked for affiliation to a crafts membership organization often through a telephone call to the publisher. The nature of the periodical was considered in balancing media coverage and number of subscribers.

2. Sample Sizes

Sample sizes for these two surveys were set at 300 exhibitors or sellers and 300 subscribers. These are arbitrary levels based on the hypothesis that about half of each group would be members and half would be non-members of craft-organizations and that this would provide a sufficient number of respondents to make the necessary comparison of characteristics.

3. Modifications to Sample Design

We contacted exhibits and fairs and shops and galleries by letter and telephone and the 16 establishments provided us with 1,224 crafts-artsts from shops and galleries and 1,485 from fairs and exhibits. We set a separate sample fraction for each stratum assuming 80 percent

of the crafts-artists could be reached after making one call to directory assistance for those for which no telephone number was included in the lists received and that 65 percent of those contacted after two attempts would be members of a craft organization. Sample fractions were set accordingly. These assumptions were derived from a small pilot test based on the first list received from a fair and an exhibit. Using these procedures, telephoning began using a contact sheet to record the information (Attachment 19).

The pilot results proved to be atypical of the remaining lists. When we had completed telephone calls to members drawn from 7 of the 8 fairs and exhibits and 3 of the 8 shops and galleries, we found the following results:

	Shops and Galleries	Fairs and Exhibits
Revised estimate of Crafts-artists on lists	1,142	1,479
Crafts-artists attempted	78	235
Crafts-artists telephone numbers available after 1 directory assistance call (%)	60 (77%)	160 (68%)
Crafts-artists contacted after 2 attempts at different times of day or different days of the week (%)	40 (67%)	117 (73%)
Crafts-artists who reported being members of crafts organizations (%)	36 (90%)	94 (80%)

Based on the above proportions of members 1,463 calls would have to be made to crafts-artists on the shops and galleries list and 766 to those from fairs and exhibits to obtain the number of non-members originally agreed on.

In view of the small percentages of non-member crafts-artists, we consulted with the Research Division and agreed to concentrate the remaining resources on the characteristics of the crafts-artists identified for the following reasons:

- To acquire sufficient names of non-member crafts-artists from shops and galleries we would have to repeat tasks which consumed considerable time and budget.
- Continuing to contact crafts-artists on the lists on hand would not serve any analytic purpose because non-members are such small percentages of the total of crafts-artists.
- Any tabulation of the characteristics of non-member crafts-artists, whether derived from the 150 originally planned or the estimated 40 from the names on hand, while possibly revealing differences from member, would depict a very small share of the crafts-artists population.

For these reasons we began mailing questionnaires used in the member survey to member crafts-artists from those establishments for which telephoning was completed and to a sample of all crafts-artists on the remaining lists. The samples from the latter list were adjusted to yield an estimated 150 profesional crafts-artists who were members of crafts organizations. In order to reach this target, we oversampled from these lists.

In addition, approximately 450 questionnaires were mailed to a sample of subscribers selected from lists submitted to us by crafts publications. These publications were also judgmentally selected and approved by the Arts Endowment. This increased by 150 the number of questionnaires to be mailed to subscribers called for in the work plan.

B. DATA COLLECTION PROCEDURES

Names and addresses as provided by exhibit organizers, shop/gallery owners and publishers were sampled to arrive at the sample sizes specified above. Mailing labels and log entries were made for the selected respondents. These labels contained an identification number to allow us to protect confidentiality of the data in the questionnaire, yet determine the type of establishment the respondent was drawn from and whether a particular crafts-artist responded.

The first contact with sellers, exhibitors and subscribers was a telephone call or, after we dropped the non-member component, the questionnaire packet. Essentially, the same materials were included as in the survey of crafts artists who are members of craft organizations (Attachment 9). The only change was inclusion of a letter calling attention to Question 11 which was not properly answered by some respondents in the original survey (Attachment 20). In addition, the questionnaire included corrected skip patterns for Question 49A, clearer instructions for Question 19, and a request for the respondent's telephone number.

After one week, the follow-up postal card was mailed (Attachment 10) and then two weeks after that we began the telephone follow-up procedures already described (Section IVA.3 and Attachment 15). The only modifications were two telephone attempts for all those called originally or three if we did not call prior to mailing the initial questionnaire.

C. DATA EDITING, CODING AND ENTRY

The use of the same questionnaire for professional crafts-artists allowed us to nearly duplicate the editing and coding procedures in their

entirety (Attachment 16). The only changes in editing and coding procedures were to drop coding of individual organizations to which respondents belonged, Question 45D and the addition of several coding categories to open-ended questions (Supplements 5 and 6 to Attachment 16). Call-backs were made as before when critical fields were missing or incomplete.

Regarding data entry, it was possible to use the existing data entry programs and record layouts. Because the number of questionnaires was modest, 100 percent key verification was completed.

VI. FILE CONSTRUCTION AND TABULATION PROCEDURES

The final data gathering activities involve rearrangement of the information collected in a form convenient for tabulation and then the tabulations themselves. As in many instances, weighting of the information is necessary. This final section covers these topics as well as the procedures used to estimate the number of crafts-artists who are members of craft organizations.

A. VARIABLE CONSTRUCTION

As discussed in an earlier section, part of the data entry process involved a program which set limits on the range of values which could be entered in various fields. In addition, record layouts show the exact position of all data on the record, its length and name. The record layouts for the Survey of Crafts Organizations, the Survey of Crafts-Artists and the Purposive Surveys of Crafts-Artists[1/] are included as Attachments 21 and 22 respectively.

These record layouts are the beginning point for all further tabulation work. As additional variables were constructed or added from other sources, the list was extended so it is a complete table of contents to the data tapes.

Relatively few variables were constructed as a separate field. However, during the tabulation procedures we did "construct" new measures, mostly used to formulate the categories used for crosstablulations.

[1/] The record layout for the Purposive Surveys is the same as that for the Survey of Crafts-Artists.

In addition, certain fields were combined to produce tabulations which were easier to interpret.

Even though the procedures used are relatively straightforward, we did produce a number of separate data tapes. These are listed in Attachment 23. Descriptions of tapes used in the processing are also included.

B. TABULATION PROCEDURES

Formulation of the tables included in the final report were produced from four sources:

- The verified data tapes after deletion of duplicate records (respondents occasionally returned more than one questionnaire)
- Tabulation specifications
- Weighting algorithms
- SPSS[1/] formatting and operating procedures including the tabulation and weighting specifications.

Calcualtion of the weights is described in the next part of this section. Below we present the tabulation specifications and use of several of the SPSS statistical options.

1. Tabulation Specifications

There are two major tasks in formulating tabulations: the first is defining the crosstabulation categories--the independent variables; the second is to specify the categories that the question (a variable)

[1/] Statistical package for the Social Sciences OS/360, Version M, Release 9A, September 15, 1980.

will have. For questions involving "Yes - No" responses or a list of responses, the task is straightforward; only the location of the information on the data tape must be specified. In cases where information from two or more variables is combined (for either the crosstabulation categories or the variables tabulated) a little more work is necessary.

The crosstabulation categories are listed in Attachment 24 along with their derivation. These were chosen to subdivide information about crafts-artists in ways which would be useful analytically. Usually some guidance is available on what are likely to be informative and useful tabulations. Because there is virtually no experience with crafts-artists data we necessarily engaged in some experimentation, especially in regard to the crosstabulation categories.

Development of the actual tabulations resulting from reviewing each of the questions (variable) and then determining if it would be reasonable to crosstabulate by each of the crosstabulation variables. Also, since a number of the variables were continuous, for example, years of involvement in crafts, hours per week spent producing crafts, or age, we developed categories of ranges or instructed that averages (means) should be calculated. Occasionally we requested both. In other instances, (especially in open-ended questions) where only a few respondents marked a particular answer, we combined these answers into the "other" category for that variable.

Because of the operating limitations of SPSS it is necessary to make separate crosstabulations and distributions of numeric variables for which we desired means to be calculated. Also, separate tabulations are necessary to develop a summary for all crafts-artists; these could

not conveniently be combined with the crosstabulations. Weighted and unweighted versions of all tabulations are also necessary. Chi square statistics were calculated for all crosstabulations.

The Chi square statistic (X^2) used by SPSS[1/] is calculated as follows:

$$X^2 = \sum_i \frac{(F_o^i - F_e^i)^2}{F_e^i}$$

where f_o^i is the observed frequency in each cell; and

f_e^i is the expected frequency in the same cell calculated as:

$$\frac{c_i r_i}{N}$$

with C_i as the total in the respective column and r_i as total in the respective row. N is the number of valid cases.

In addition, the SPSS X^2 subroutine calculates the degrees of freedom as

df = number of columns -1 x number of rows -1.

The X^2 statistic is then translated into probability terms and both the X^2 and its probability of occurance are printed at the bottom of the crosstabulation. If any cells in the table have less than 5 cases, a count of the number of such cells is also shown. Chi squares were calculated on weighted crosstabulations.

[1/] Norman H. Nie, et al., SPSS (Statistical Package for Social Sciences, 2nd Edition, New York, McGraw-Hill Book Company, 1975, p. 223-224.

C. WEIGHTING PROCEDURES FOR MEMBERS OF CRAFTS ORGANIZATIONS

The survey of members of crafts organizations was conducted to yield a representative sample of the universe of members. However, the responses to the survey are not self-weighting[1/] in that the sample design specified different sampling fractions for major strata and also because of varying rates of response among strata to the questionnaire. Hence, weights had to be developed for the respondent cases to use in tabulations to yield universe totals. This section discusses the procedures used to develop the sample weights for the members survey.

Before weights could be developed for respondents to the members survey, it was necessary to develop estimates of the universe of crafts-artists belonging to membership organizations. Universe estimates were developed from the prior Survey of Crafts Membership Organizations, but these estimates could not be used in the weighting process without further refinement for the following reasons:

- Estimates of crafts-artist members were developed using midpoints of membership size intervals times the estimated number of organizations in response to a question in the 1978 Survey. The actual counts of membership lists deviated from these midpoints.
- The estimates were developed assuming that all members of crafts organizations were crafts-artists, when, in fact, some proportion were not.
- The estimates incorporated factors to correct for persons belonging to more than one organization, but the data used for this correction were old and very crude.

[1/] A self-weighting sample, broadly speaking, is one in which every case is selected using the same sample fraction and therefore has the same weight. More specifically, it is a sample, such as the 1/100 Public Use Sample from the Decennial Census, where the sampling fraction is 1 over a multiple of 10, so that addition of one or more zeroes to the count of cases for any variable yields the universe count.

Therefore, to develop weights we must first revise the universe estimates for the major strata used in the sample design. We begin by updating estimates of the number of crafts membership organizations in each stratum classified by geographic division.

1. UPDATED ORGANIZATION ESTIMATES

In the 1978 Survey of Crafts Membership Organizations we estimated the number of all such organizations by taking counts of organizations responding to the survey by geographic division of the country and inflating these by the estimated response rates.[1/] For example, a total of 104 groups in New England completed a questionnaire[2/] and it was estimated that these groups represented 84.6 percent of all groups in New England. By dividing 104 by 84.6 percent 123 crafts membership groups is estimated for that division. In all, it was estimated that there were 1,218 crafts membership organizations in the U.S., of which 947 had completed questionnaires.[3/]

For the members survey, the 947 organizations were stratified into the following groups (see Chapter II, Section A for detailed definitions):

[1/] The response rates were estimated because a proportion of organizations responding to the survey indicated that they were not, in fact, crafts membership groups. Hence, response rates were based on organizations completing a questionnaire divided by the completion plus an estimate of the number of nonrespondent organizations that were crafts groups (i.e., who if followed up would have indicated they were a craft membership organization).

[2/] Citro, et al. Results from a National Survey of Crafts Membership Organizations. Table II-3., p. 48 for number of completions and Figure II-2, p. 49 for response rates. The revised completion rate for New England should read 84.6 percent.

[3/] Ibid. Table II-3, p. 48.

(1.a) Leather and paper groups with membership size under 2,000

(1.b) Leather and paper groups with membership size 2,000 - 4,999

(2.a) Metal, wood, glass, multi- and "other" media groups with membership size under 2,000

(2.b) Metal, wood, glass, multi- and "other" media groups with membership size 2,000 - 4,999

(3.a) Fiber and clay groups with membership size under 2,000

(3.b) Fiber and clay groups with membership size 2,000 - 4,999

(4) Groups with membership size of 5,000 or more.

Samples were chosen from each stratum of organizations to which we sent a request for their membership list. The sampling fractions used were: 1 in 1 (i.e., every case) for strata 1.a, 1.b, 2.b, 3.b, and 4; 1 in 2.5 for stratum 2.a, and 1 in 5 for stratum 3.a.

Responses to our inquiries for lists revealed the information that some groups were duplicates of others in the sample or were not, in fact, crafts membership organizations, despite having filled out a questionnaire in the 1978 Survey of Crafts Organizations. Table VI.1 shows the revised estimates of crafts membership organizations by stratum--geographic division category, subtracting out the estimated number of duplicate and no craft groups, and then inflating the resulting counts by estimated response rate to the organizations survey. Table VI.2 compares these estimates, summed for all divisions, to the original universe estimates. As can be seen, the revised total is 1,063 groups compared to 1,218 originally estimated. Of course, new crafts organizations have likely formed since the fall of 1978 when the organizations

TABLE VI.1

REVISED ESTIMATES OF CRAFTS MEMBERSHIP
ORGANIZATIONS BY STRATUM AND GEOGRAPHIC DIVISION

Stratum and Division[a]	Estimated No. Crafts Groups Among Respondents to Survey of Organizations[b]	Estimated Response Rate to Survey of Organizations[c]	Estimated No. Total Organizations[d]	Total Organizations Augmented with Groups Not in any Stratum[e]
1a. Leather and paper under 2,000				
New England	12	84.6%	14	15
Middle Atlantic	9	80.7	11	12
East North Central	7	77.2	9	10
West North Central	5	80.7	6	6
South Atlantic	6	78.1	8	8
East South Central	8	68.3	12	12
West South Central	5	68.8	7	7
Mountain	4	76.9	5	5
Pacific	11	85.1	13	13
National Groups	5	100.0	5	5
TOTAL	72		90	93
1b. Leather and paper 2,000 - 4,999				
Pacific	1	85.1	1	1
TOTAL	1		1	1

TABLE VI.1 (continued)

Stratum and Division[a]	Estimated No. Crafts Groups Among Respondents to Survey of Organizations[b]	Estimated Response Rate to Survey of Organizations[c]	Estimated No. Total Organizations[d]	Total Organizations Augmented with Groups Not in any Stratum[e]
2a. Metal, wood, glass, multi-, and other media under 2,000				
New England	25.0	84.6%	30	31
Middle Atlantic	17.5	80.7	22	23
East North Central	37.5	77.2	49	51
West North Central	17.5	80.7	22	22
South Atlantic	15.0	78.1	19	20
East South Central	10.0	68.3	15	16
West South Central	15.0	68.8	22	24
Mountain	17.5	76.9	23	24
Pacific	17.5	85.1	21	22
National Groups	20.0	100.0	20	20
TOTAL	192.5		243	253
2b. Metal, wood, glass, etc, 2,000-4,999				
New England	1	84.6	1	1
West South Central	1	68.8	1	1
National groups	4	100.0	4	4
TOTAL	6		6	6

TABLE VI.1 (continued)

Stratum and Division[a]	Estimated No. Crafts Groups Among Respondents to Survey of Organizations[b]	Estimated Response Rate to Survey of Organizations[c]	Estimated No. Total Organizations[d]	Total Organizations Augmented with Groups Not in any Stratum[e]
3a. Fiber and clay under 2,000				
New England	45	84.6%	53	55
Middle Atlantic	60	80.7	74	78
East North Central	100	77.2	130	136
West North Central	35	80.7	43	44
South Atlantic	70	78.1	90	92
East South Central	35	68.3	51	53
West South Central	35	68.8	51	55
Mountain	50	76.9	65	68
Pacific	80	85.1	94	98
National Groups	20	100.0	20	20
TOTAL	530		671	699
3b. Fiber and clay 2,000-4,999				
East North Central	1	77.2	1	1
Pacific	1	85.1	1	1
National groups	5	100.0	5	5
TOTAL	7		7	7

TABLE VI.1 (continued)

Stratum and Division[a]	Estimated No. Crafts Groups Among Respondents to Survey of Organizations[b]	Estimated Response Rate to Survey of Organizations[c]	Estimated No. Total Organizations[d]	Total Organizations Augmented with Groups Not in any Stratum[e]
4. Groups with 5,000 or more members[f]	4	100.0	4	4
TOTAL	812.5	N.A.	1,022	1,063

[a] States included in each geographic division are shown in Attachment 2. "National" groups are those that indicated their membership was primarily national or international rather than limited to a state or region in response to the Survey of Crafts Membership Organizations.

[b] The counts in this column represent groups in each stratum-division category from which we requested membership lists that either sent us a list, refused to do so, or were determined to be defunct, times the inverse of the sampling fraction used to select groups from the list of respondents to the Survey of Crafts Membership Organizations (i.e., times 1 for strata 1.a, 1.b, 2.b, 3.b, and 4; times 2.5 for stratum 2.a, and times 5 for stratum 3.a). Excluded were groups determined to be duplicates or stating they were not a crafts membership organization. Including defunct groups in this column may in part offset the inability to include new groups formed since 1978.

[c] Citro, et al., Results from a National Survey of Crafts Membership Organizations, Figure II.2, p. 49. The entry for New England should read 84.6 percent.

[d] The numbers in this column represent the count from the first column divided by the response rate from the second column, rounded to the nearest integer.

[e] Thirty-three groups among the 947 responding to the Survey of Crafts Memberhsip Organizations could not be classified by stratum because of nonresponse to the question on media practiced by members. These groups were arrayed by division and estimates of division totals developed using the estimated response rates by division. The resulting counts were allocated proportionally by stratum.

[f] Originally, seven groups were included in this stratum. One listing turned out to be a duplicate; two other groups (China Painters and the Embroidiers Guild) refused on the grounds that their members were not engaged in crafts.

TABLE VI.2

ORIGINAL VS. REVISED ESTIMATES OF CRAFTS
MEMBERSHIP ORGANIZATIONS BY GEOGRAPHIC DIVISION

Geographic Division[a]	Original Estimate From Survey of Crafts Organizations[b]		Revised Estimate from Table VI.1[c]	
	Number	Percent of Total	Number	Percent of Total
New England	123	10.1%	114	10.7%
Middle Atlantic	146	12.0	124	11.7
East North Central	221	18.1	207	19.5
West North Central	89	7.3	77	7.2
South Atlantic	152	12.5	125	11.8
East South Central	121	9.9	83	7.8
West South Central	96	7.9	89	8.4
Mountain	108	8.9	97	9.1
Pacific	162	13.3	147	13.8
TOTAL	1,218	100.0	1,063	100.0

[a] States included in each division are shown in Attachment 2.

[b] Citro, et al., Results of a National Survey of Crafts Membership Organizations, Table I.1.

[c] These figures assign all crafts organizations to their division of location; specifically, "national" groups and groups in stratum 4 from Table VI.1, last column, are grouped by their location for Table VI.2.

survey was fielded, but there are no data avilable to permit estimating the numbers that should be added to the counts in Table VI.1 that might offset the numbers subtracted out.

2. Updated Estimates of Membership Size

The next step in developing weights was to estimate the average number of members belonging to organizations in each stratum. These averages times the universe estimates of organizations give the universe estimates of names on crafts organizations membership rolls.

Organizations from which we requested membership lists furnished either their entire list or a sample using a sampling fraction designated by us. The actual counts of names on these lists (or the inflated counts where samples were sent to us), eliminating obvious duplicates, institutional names, etc. showed that most organizations had picked the correct membership size interval on the organizations survey questionnaire, but that the figures tended to be lower than the midpoints used in the original universe estimates of crafts-artist members, particularly for the 100 to 4,999 membership groups. Table VI.3 shows the distribution of organizations sending lists by the size interval reported on the organizations survey and the size interval as determined by an actual count. Organizations on the diagonal show agreement, while those above are smaller in actual size compared to reported, and those below are larger. The actual average membership for each size category on the organizations survey questionnaire is shown in Table VI.4 next to the midpoints that were used in the original universe estimate of members.

Finally, Table IV.5 shows the estimated average membership size for groups in each stratum-geographic division category based on the

TABLE VI.3

COMPARISON OF ACTUAL VS. REPORTED SIZE
CATEGORY OF CRAFTS ORGANIZATIONS FURNISHING LISTS

Actual Size Category	Reported Size Category							
	Less than 25 Members	25-49	50-99	100-499	500-1,999	2,000-4,999	5,000 or more	Total
Less than 25 members	21	6	5	4				36
25 - 49	6	12	11	3	1			33
50 - 99	1	6	17	5	2	1		32
100 - 499	1		7	48	9			65
500 - 1,999				7	14	1		22
2,000 - 4,999						8	1	9
5,000 or more						1	3	4
TOTAL	29	24	40	67	26	11	4	201

NOTE: Total excludes respondent organizations not reporting size in previous survey; 61 percent of the total are on the diagonal, 16 percent are one category smaller in actual size compared to reported (i.e., one category above the diagonal) and 13 percent one category larger in actual size (i.e., one category below the diagonal).

TABLE VI.4

MIDPOINT AND ACTUAL AVERAGE MEMBERSHIP BY
REPORTED SIZE CATEGORY

Reported Size Category[a/]	Midpoint of Reported Size Category	Actual Average Size
Less than 25 Members	12	22
25 - 49	37	40
50 - 99	75	88
100 - 499	300	240
500 - 1,999	1,250	544
2,000 - 4,999	3,500	2,810
5,000 or more	10,000	14,881

a/ As reported in the Survey of Crafts Memberhsip Organizations.

b/ Based on the average of the memberhsip lists furnished by groups in each reported size category (total N = 201).

TABLE VI.5

ESTIMATED NUMBER OF NAMES ON CRAFTS ORGANIZATIONS MEMBERSHIP LISTS BY STRATUM AND GEOGRAPHIC DIVISION

Stratum and Division[a]	Estimated Total Number of Crafts Organizations[b]	Average Membership Size[c] (N in Parentheses)	Estimated Total Membership[d]
1a. Leather and paper under 2,000			
New England	15	279 (8)	4,185
Middle Atlantic	12	209 (7)	2,508
East North Central	10	150 (5)	1,500
West North Central	6	54 (2)	324
South Atlantic	8	116 (5)	928
East South Central	12	106 (3)	1,272
West South Central	7	120 (5)	840
Mountain	5	105 (1)	525
Pacific	13	286 (7)	3,718
National Groups	5	246 (4)	1,235
TOTAL	93	194 (47)	18,035
1b. Leather and paper 2,000 - 4,999			
Pacific	1	2,700 (1)	2,700
TOTAL	1	2,700 (1)	2,700

TABLE VI.5 (continued)

Stratum and Division[a]	Estimated Total Number of Crafts Organizations[b]	Average Membership Size[c] (N in Parentheses)	Estimated Total Membership[d]
2a. Metal, wood, glass, multi-, and other media under 2,000			
New England	31	402 (7)	12,462
Middle Atlantic	23	278 (6)	6,394
East North Central	51	137 (10)	6,987
West North Central	22	169 (5)	3,718
South Atlantic	20	271 (3)	5,420
East South Central	16	57 (2)	912
West South Central	24	406 (5)	9,744
Mountain	24	63 (7)	1,512
Pacific	22	151 (6)	3,322
National Groups	20	780 (7)	15,600
TOTAL	253	261 (58)	66,071
2b. Metal, wood, glass, etc, 2,000-4,999			
New England	1	2,481 (1)	2,481
West South Central	1	5,901 (1)	5,901
National groups	4	2,001 (3)	8,004
TOTAL	6	2,731 (5)	16,386

TABLE VI.5 (continued)

Stratum and Division[a]	Estimated Total Number of Crafts Organizations[b]	Average Membership Size[c] (N in Parentheses)	Estimated Total Membership[d]
3a. Fiber and clay under 2,000			
New England	55	238 (9)	13,090
Middle Atlantic	78	84 (11)	6,552
East North Central	136	110 (15)	14,960
West North Central	44	53 (7)	2,332
South Atlantic	92	142 (10)	13,064
East South Central	53	134 (6)	7,102
West South Central	55	188 (6)	10,340
Mountain	68	103 (8)	7,004
Pacific	98	80 (9)	7,840
National Groups	20	262 (3)	5,240
TOTAL	699	125 (84)	87,524
3b. Fiber and clay 2,000-4,999			
East North Central	1	3,947 (1)	3,947
Pacific	1	578 (1)	578
National groups	5	3,101 (3)	15,505
TOTAL	7	2,719 (5)	19,030
4. Groups with 5,000 or more members	6	9,921 (4)	59,525
TOTAL	1,065	253 (204)	269,271

[a] States included in each geographic division are shown in Attachment 2. "National" groups are those that indicated their membership was primarily national or international rather than limited to a state or region in response to the Survey of Crafts Membership Organizations.

[b] From last column of Table VI.1.

[c] Based on the average of the memberhsip lists furnished by groups in each stratum-division category. Note that "TOTAL" average memberhsips represent the third column divided by the first.

[d] First column times second column for each stratum-division category.

lists sent to us and the universe estimates of names on the rolls of crafts membership organizations obtained by multiplying the averages times the estimated number of organizations from Table VI.1. The total number of names is 269,271.

3. Estimates of Proportions of Crafts-Artists Among All Members

All names on the rolls of crafts membership organizations are not necessarily crafts-artists as defined for the purposes of this survey. Section A of Chapter IV delineates the procedures that were followed in determining whether to accept reports from respondents that said they were not crafts-artists. For developing universe estimates, percentages were calculated for each stratum-geographic division category of the persons sending in completed questionnaires (i.e., crafts-artists) to the total of completions plus persons responding that they were not crafts-artists. These percentages were then multiplied by the numbers of persons not responding at all to the survey. The latter figures were added to completions and multiplied by the sampling fractions which were used to select names from the membership lists.

The result is the estimated total number of crafts-artists belonging to the organizations for each stratum-division category. Table VI.6 shows these calculations. Table VI.7 shows the result of multiplying the average number of crafts-artists by the estimated number of organizations from Table VI.5 to obtain the total number of crafts-artists on the rolls of crafts membership groups for each stratum-geographic category. For the U.S. this estimate is 194,451, or 72.2 percent of the total number of all names on the rolls from Table VI.5.

TABLE VI.6

CALCULATION OF ESTIMATED CRAFTS-ARTIST NAMES ON CRAFTS ORGANIZATION MEMBERSHIP LISTS OBTAINED IN FIRST-STAGE SURVEY BY STRATUM AND DIVISION

Stratum and Division[a/]	Respondents			Nonrespondents		Inverse of Sampling Fraction	Total Estimated Crafts-Artists[d/]
	Total	Crafts-Artists		Total	Estimated Crafts-Artists		
		Number	% of Total[b/]		[c/]		
	(1)	(2)	(3)	(4)	(5)	(6)	(7)
1a. Leather and paper under 2,000							
New England	200	180	90%	81	73	7.9	1,999
Middle Atlantic	125	47	38	59	22	7.95	549
East North Central	65	55	32	32	27	7.7	631
West North Central	12	6	50	1	1	7.6	53
South Atlantic	51	45	88	21	18	7.9	63
East South Central	27	24	89	12	11	7.8	273
West South Central	32	17	53	32	17	8.8	299
Mountain	9	9	100	3	3	8.75	105
Pacific	88	35	60	41	24	e/	1219
National Groups	88	81	92	34	31	8.1	907
TOTAL	677	499	74	316	227	N.A.	6,098
1b. Leather and paper 2,000 - 4,999							
Pacific	11	7	64%	15	10	103.8	1,765
TOTAL	11	7	64	15	10	N.A.	1,765
2a. Metal, wood, glass, multi-, and other media under 2,000							
New England	203	88	43%	96	41	9.4	1,213
Middle Atlantic	123	109	89	60	53	9.1	1,474
East North Central	109	42	39	38	15	9.3	530
West North Central	32	24	75	46	35	10.8	637
South Atlantic	54	43	80	17	14	10.7	610
East South Central	10	10	100	1	1	10.3	113
West South Central	154	79	51	64	33	9.2	1,030
Mountain	38	24	63	6	4	9.8	274
Pacific	78	64	82	17	14	9.4	733
National Groups	390	335	86	171	147	9.7	4,675
TOTAL	1,191	818	69	516	357	N.A.	11,289
2b. Metal, wood, glass, etc, 2,000-4,999							
New England	70	57	81%	25	20	26.1	2,010
West South Central	63	38	60	160	96	26.5	3,551
National groups	154	63	41	58	24	28.2	2,453
TOTAL	287	158	55	243	140	N.A.	8,014

TABLE VI.6 (continued)

Stratum and Division[a]	Respondents: Total (1)	Respondents: Crafts-Artists Number (2)	Respondents: Crafts-Artists % of Total (3)[b]	Nonrespondents: Total (4)	Nonrespondents: Estimated Crafts-Artists (5)[c]	Inverse of Sampling Fraction (6)	Total Estimated Crafts-Artists (7)[d]
3a. Fiber and clay under 2,000							
New England	130	97	75%	50	38	11.8	1,593
Middle Atlantic	61	44	72	19	14	11.6	673
East North Central	104	80	77	35	27	11.9	1,273
West North Central	19	17	89	9	8	12.0	300
South Atlantic	93	78	84	27	23	11.6	1,172
East South Central	61	53	87	20	17	9.6	672
West South Central	70	45	64	25	16	11.8	720
Mountain	48	37	77	24	18	11.4	627
Pacific	45	39	87	19	17	10.9	610
National Groups	48	42	88	13	11	12.7	673
TOTAL	679	532	78	241	189	N.A.	8,313
3b. Fiber and clay 2,000-4,999							
East North Central	56	14	25%	20	5	51.9	986
Pacific	6	2	33	3	1	57.8	173
National groups	118	74	63	53	33	54.4	5,821
TOTAL	180	90	50	76	39	N.A.	6,980
4. Groups with 5,000 or more members[e]	630	515	82%	214	172	N.A.	49,545
TOTAL	3,655[g]	2,619	72%	1,621	1,134		92,004

[a] States included in each division are shown in Attachment 2. "National" groups indicated their membership was primarily national or international rather than limited to a state or region in response to the 1978 Survey of Crafts Membership Organizations.

[b] Column 2 divided by column 1 for each division and TOTAL.

[c] Column 4 times column 3 for each division; the TOTAL is the sum of column 5.

[d] Column 6 times (column 2 plus column 5); the TOTAL is the sum of column 7.

[e] One organization in this category could only supply 1 in every 48 names; the other organizations had a sampling fraction of 1 in 7.7.

[f] Percentages of crafts-artists were calculated separately for each organization in this stratum and applied to the coresponding numbers of nonrespondents. Similarly the inverse of the sampling fraction for each group was used to estimate total crafts-artists names.

[g] We received 3,785 responses of which 3,655 could be classified by stratum and geographic division.

TABLE VI.7

ESTIMATED NUMBER OF NAMES ON CRAFTS ORGANIZATIONS MEMBERSHIP LISTS BY STRATUM AND DIVISION

Stratum and Division[a]	Estimated Number of Organizations[b]	Average Membership Size[c]	Estimated Crafts-Artists Names[d]
1a. Leather and paper under 2,000			
New England	15	250	3,750
Middle Atlantic	12	78	936
East North Central	10	126	1,260
West North Central	6	27	162
South Atlantic	8	100	800
East South Central	12	91	1,092
West South Central	7	60	420
Mountain	5	105	525
Pacific	13	74	1,135
National Groups	5	227	12,342
TOTAL	93	133	12,342
1b. Leather and paper 2,000 - 4,999			
Pacific	1	1,765	1,765
TOTAL	1	2,765	2,765

TABLE VI.7 (continued)

Stratum and Division[a]	Estimated Number of Organizations[b]	Average Membership Size[c]	Estimated Crafts-Artists Names[d]
2a. Metal, wood, glass, multi-, and other media under 2,000			
New England	31	173	5,363
Middle Atlantic	23	246	5,658
East North Central	51	53	2,703
West North Central	22	127	2,794
South Atlantic	20	203	4,060
East South Central	16	57	912
West South Central	24	206	4,944
Mountain	24	39	936
Pacific	22	122	2,684
National Groups	20	668	13,360
TOTAL	253	172	43,414
2b. Metal, wood, glass, etc, 2,000-4,999			
New England	1	2,010	2,010
West South Central	1	3,551	3,551
National groups	4	818	3,272
TOTAL	6	1,472	8,833

TABLE VI.7 (continued)

Stratum and Division[a]	Estimated Number of Organizations[b]	Average Membership Size[c]	Estimated Crafts-Artists Names[d]
3a. Fiber and clay under 2,000			
New England	55	177	9,735
Middle Atlantic	78	61	4,758
East North Central	136	85	11,560
West North Central	44	43	1,892
South Atlantic	92	117	10,764
East South Central	53	112	5,936
West South Central	55	120	6,600
Mountain	68	78	5,304
Pacific	98	68	6,664
National Groups	20	224	4,480
TOTAL	699	97	67,693
3b. Fiber and clay 2,000-4,999			
East North Central	1	986	986
Pacific	1	173	173
National groups	5	1,940	9,700
TOTAL	7	1,551	10,859
4. Groups with 5,000 or more members	4	12,386	49,545
TOTAL	1,063	183	194,451

[a] States included in each geographic division are shown in Attachment 2. "National" groups are those that indicated their membership was primarily national or international rather than limited to a state or region in response to the Survey of Crafts Membership Organizations.

[b] From last column of Table VI.5.

[c] Obtained by dividing column 7 of Table VI.6 by the number of organizations furnishing membership lists (these numbers are in parentheses in the second column of Table VI.5. TOTALs represent the third column of Table VI.7 divided by the first column of Table VI.7.

[d] First column times second column for each stratum-division category.

4. Adjusting the Estimates for Multiple Memberships

A final stage in developing the universe estimates of crafts-artists belonging to membership groups was to subtract names that represented the same persons belonging to more than one group. Data necessary to make this correction to the original estimates developed from the Survey of Crafts Membership Organizations were very sketchy. However, the member survey questionnaire included a question (Q.45C) on how many crafts groups the respondent was a member of and asked the person to list (in Q.45D) up to four groups that represented his or her most important memberships. The survey responses indicated sizable proportions of multiple memberships: 41.4 percent of respondents reported belonging to more than one group, with 23.6 percent belonging to 2, 10.8 percent to 3, and 7 percent to 4 or more.

For persons who reported only one membership, the weights were computed as the universe estimate for the stratum-geographic division category pertaining to the person divided by the number of persons in that category who completed questionnaires. For example, the universe estimate of crafts-artists members of leather and paper groups in New England (see Table VI.7) 3,750 persons; 180 persons in this stratum completed questionnaires, giving each of them a weight of 3750/180 = 20.83.

For persons who reported more than one membership, it was necessary to develop an algorithm to decrease their weights, and therefore the universe estimates based on those weights. The algorithm was complicated by the fact that some of the persons with multiple memberships belonged to organizations from stratum which had different sampling fractions. In such cases, the weight was calculated as: 1 over the sum of the

inverse of the sampling fractions (i.e., the weights) used for each stratum in which the person had memberships. For example, if a person belonged to organizations in two strata where the weights as initially calculated were 14.01 and 39.88, the formula for the final weight would be:

$$WGT = \frac{1}{\frac{1}{14.01} + \frac{1}{39.88}} = \frac{1}{.0714 + .0251} = 10.36$$

Figure VI.1 provides the algorithms used for the combinations of multiple memberships. Note that adjustments to the weights were made only for four or fewer multiple memberships. Also note that where respondents listed organizations that were not on the list from the Survey of Crafts Organizations or were among the group on that list that could not be assigned a stratum code, the assumption was made that the organization fell into the same stratum as that from which the respondent was selected.

5. Final Weights for the Members Survey

The weight for each respondent was added to that respondent's record. Weights for each stratum-division category were provided in Table VI.8. Note that these weights are for persons who reported belonging to only one membership organization. Weights for persons with multiple membership were modified using the applicable algorithm in Figure VI.1. Tabulating the file of respondent records using the weights shown (modified for persons with multiple membership) results in a universe estimate of crafts-artists belonging to crafts membership organizations of 152,259 persons.

TABLE VI.8

WEIGHTS FOR CRAFTS-ARTIST RESPODNENTS REPORTING ONLY ONE MEMBERSHIP
BY STRATUM AND DIVISION

Division	Stratum						
	1a. Leather and Paper under 2,000	1b. Leather and Paper 2,000-4,999	2a. Metal, etc. under 2,000	2b. Metal, etc. 2,000-4,999	3a. Fiber and glass under 2,000	3b. Fiber and glass 2,000 - 4,999	4. Groups 5,000 or more
New England	20.83	—	60.94	35.26	100.36	--	--
Middle Atlantic	19.91	--	51.91	--	108.14	--	--
East North Central	22.91	--	64.36	--	144.50	70.43	--
West North Central	27.00	--	116.42	--	111.29	--	--
South Atlantic	17.78	--	94.42	--	138.00	--	--
East South Central	45.50	--	91.20	--	112.00	--	--
West South Central	24.71	--	62.58	93.45	146.67	--	--
Mountain	58.33	--	39.00	--	143.35	--	--
Pacific	42.68	252.14	41.94	--	170.87	86.50	--
National Groups	14.01	—	39.88	51.94	106.67	131.08	--
American Crafts Council							70.07
Handweavers Guild							127.97
Match, Inc.							32.00
Wood Carvers Associations							141.90

FIGURE VI.1

ALGORITHMS FOR MODIFYING WEIGHTS FOR RESPONDENTS BELONGING TO MORE THAN ONE CRAFTS ORGANIZATIONS

Each organization listed in Q.45D (asking for names of the most important crafts group the respondent belongs to) was matched to the list of respondents from the 1978 Survey and coded by stratum and division and the appropriate tabulation weight from Table VI.8 entered in the data file. Thus, respodnents have up to four weights on the file for each of the organizations listed in response to Q.45D, denoted TW, TW_2, TW_3, and TW_4. The weight for the original organization from which the case was selected is TW_0. The new TABWGHT to be calculated is TW_N.[1/]

The algorithms then are:

1. If Q.45C* < 2, use TW_0 for TW_N.

2. If Q.45C = 2, $TW_1 > 0$, and $TW_{2-4} < 1$**, use TW_0 for TW_N.

3. If Q.45C = 2, TW_1 and $TW_2 > 0$, calculate TW_N as:

$$[1/(1/TW_1 + 1/TW_2)]$$

4. If Q.45C = 3, $TW_1 > 0$ and $TW_{2-4} < 1$, use TW_0 for TW_N.

5. If Q.45C = 3, TW_1 and $TW_2 > 0$ and $TW_{3-4} < 1$, calculate TW_N as:

$$[1/(1/TW_1 + 1/TW_2 + (1/TW_1) \div 2 + (1/TW_2) \div 2)]$$

6. If Q.45C = 3 and $TW_1 - 3 > 0$, calculate TW_N as:

$$[1/(1/TW_1 + 1/TW_2 + 1/TW_3)]$$

7. If Q.45C $\geq$ 4, $TW_1 > 0$ and $TW_{2-4} < 1$, use TW_0 for TW_N.

8. If Q.45C $\geq$ 4, TW_1, and $TW_2 > 0$ and $TW_{3-4} < 1$, calculate TW_N as:

$$[1/(1/TW_1 + 1/TW_2 + 1/TW_1 + 1/TW_2)]$$

9. If Q.45C $\geq$ 4, $TW_{1-3} > 0$ and $TW_4 < 1$, calculate TW_N as:

$$[1/(1/TW_1 + 1/TW_2 + 1/TW_3 + (1/TW_1) \div 3 + (1/TW_2) \div 3) + (1/TW_3) \quad 3)]$$

10. If Q.45C $\geq$ 4 and $TW_{1-4} > 0$, calculate TW_N as:

$$[1/(1/TW_1 + 1/TW_2 + 1/TW_3 + 1/TW_4)]$$

* Q.45C asks how many crafts organizations the person belonged to in all, responses less than 2, include one, none, and missing.

**TW is <1, i.e., 0, where a group listed by the respondent could not be matched to our list from the 1978 survey.

[1/] These are listed as Q45WGT1 through Q45WGT4 for TW through TW_4, ORIGWGT for TW_0 and TABWGHT for TW_N in the record layout in Attachment 22.

These weights were then modified by multiplying by a constant for use in preparing the tables included in the final report. This modification was necessary to yield a weighted base for the tabulations in the same order of magnitude as the unweighted number of responses. This is a necessary condition if the X^2 statistics, which are calculated using weighted data, are to be meaningful.

D. TABULATION PROCEDURES FOR PURPOSIVE SURVEYS

Data from the purposive surveys were handled in the same manner as that for the Survey of Member Crafts-Artists. The same record layout could be used since the questionnaire is the same. Tabulation procedures were a scaled-down version of those already developed. The only notable departure in weighting procedures.

It is not possible to develop universe estimates for crafts-artists who sell or exhibit in the galleries and fairs or subscribe to the periodicals. The reason is that we selected a very small number (7 or 8 each) and these in a subjective (or purposive) fashion. Therefore, no weighting scheme comprable to the one used for the Survey of Member Crafts-Artists can be developed.

In addition, the similarity of response rates and the number of respondents (see Table VI.9) indicates that weighting to adjust for variable error resulting from differing rates of response is not worthwhile. In the instances where the response rates for an individual fair/exhibit, shop/gallery or publication is markedly different from

TABLE VI.9

TABULATION OF SAMPLE AND RESPONSES
SURVEY OF PROFESSIONALS/SUBSCRIBERS

Names and Organizations	Number of Crafts-Artist Names on List	Number of Sample Members Mailed Quest.	Response Rate	Not Crafts-Artist: From Initial Phone Call	Not Crafts-Artist: From Mail Response	Number of Ques. Received from Crafts-Artists
Fairs/Exhibits						
1	190	13	100.0	2	-	11
2	109	8	62.5	-	-	5
3	441	38	57.9	-	1	21
4	97	7	85.7	-	-	6
5	86	6	100.0	-	-	6
6	270	19	89.5	-	-	17
7	102	7	85.7	-	-	6
8	141	33	60.6	*	3	17
Total	1,436	131	72.5	2	4	89
Shops/Galleries						
1	201	14	85.7	1	-	11
2	43	4	75.0	-	-	3
3	88	7	85.7	-	-	6
4	370	59	55.9	*	7	26
5	247	40	65.0	*	1	25
6	12	2	100.0	*	-	2
7	51	8	62.5	*	-	5
8	28	20	20.0	*	1	3
Total	1,040	154	59.0	1	9	81
Publications						
1	2,213	11	36.4	*	1	3
2	9,328	47	68.1	*	6	26
3	16,000	68	63.2	*	3	40
4	9,730	53	69.3	*	-	37
5	2,329	13	53.8	*	3	4
6	6,452	37	54.1	*	1	19
7	119,738	221	17.6	*	5	38
Total	165,790	450	41.3	-	19	167

*No telephone calls made to establish membership status.

the others in its sample, the number of responses is too small to permit reliable tests of differences in characteristics to be formulated.[1/]

[1/] The number of respondents is further reduced from the tally shown in the last column of Table VI.9 by the need to remove questionnaires received from fair/exhibit and shop/gallery respondents marked "not a member of any craft organizations." For periodical respondents, we retain such questionnaires in the data file.

REFFRENCES

Citro, Constance F., Penelope Engel and Audrey McDonald. Final Report Results from a National Survey of Craft Membership Organizations, Washington, D.C., Mathematica Policy Research, Inc., 1979.

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Nie, Norman H. SPSS (Statistical Pack for the Social Sciences), Second edition, New York, McGraw-Hill Book Company, 1975.

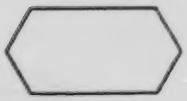
ATTACHMENTS

1 THROUGH 24

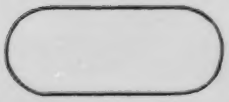
ATTACHMENT 1

FLOW DIAGRAMS

Figures 1 and 2 employ a set of symbols as defined below:

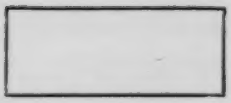


A project specific activity resulting in a questionnaire or procedure.



Review function exercised by the National Endowment for the Arts or the Office of Management and Budget (OMB).

A computer tape used either as input or as a result of a processing step.



A computerized operation.

A computer disc file used to store data during data entry and cleaning.

A manual operation.

A selection or sampling procedure which can be either computerized or manual.

The results of a mailing process.

Telephone call-back or follow-up procedure to collect missing information or to complete an entire questionnaire.

A terminal status which removes a sample point from further activities.

Report preparation.

Delivery of final report and project completion.

FIGURE 1: FLOW DIAGRAM FOR SURVEY OF CRAFTS-ARTISTS WHO ARE MEMBERS OF CRAFT ORGANIZATIONS

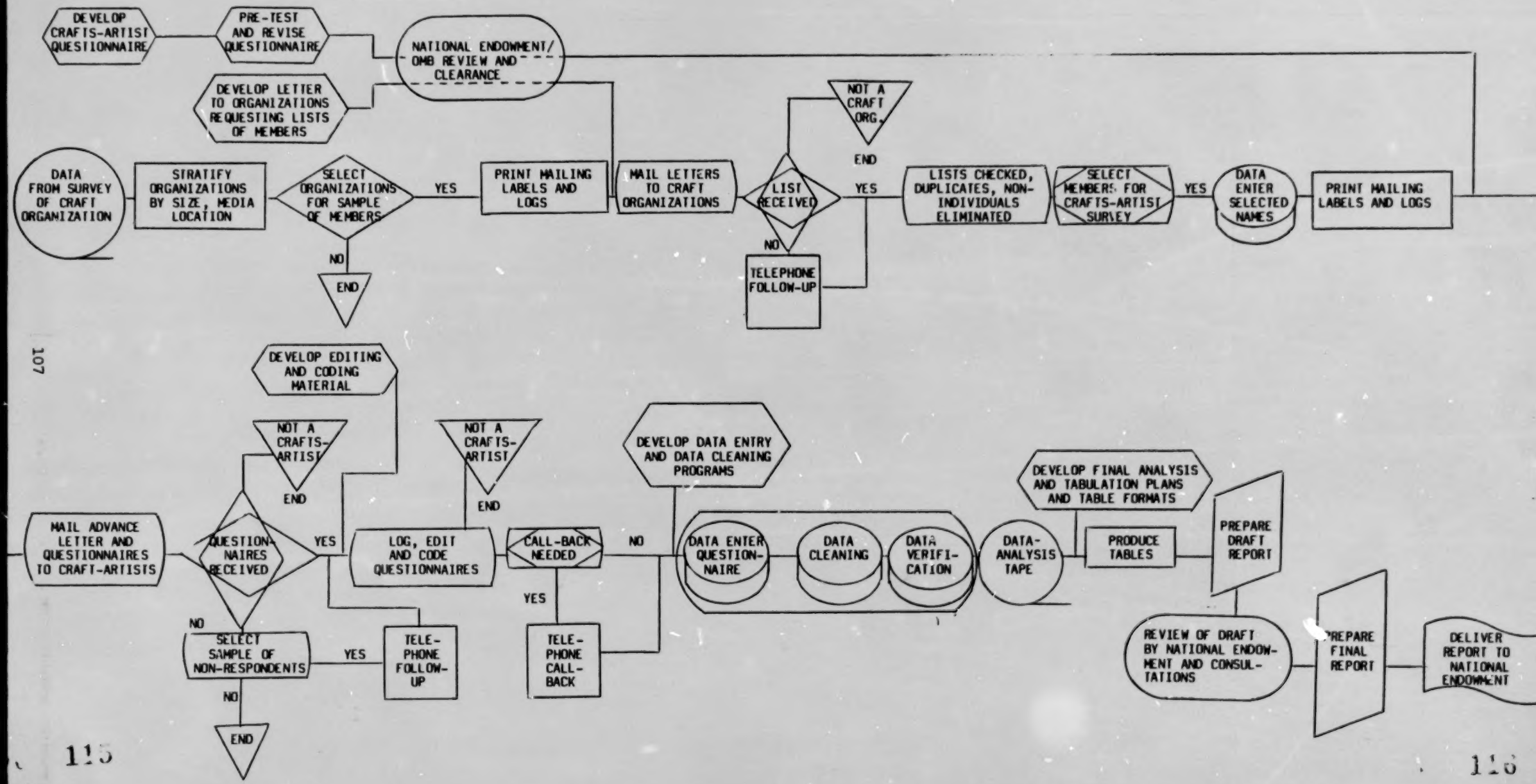
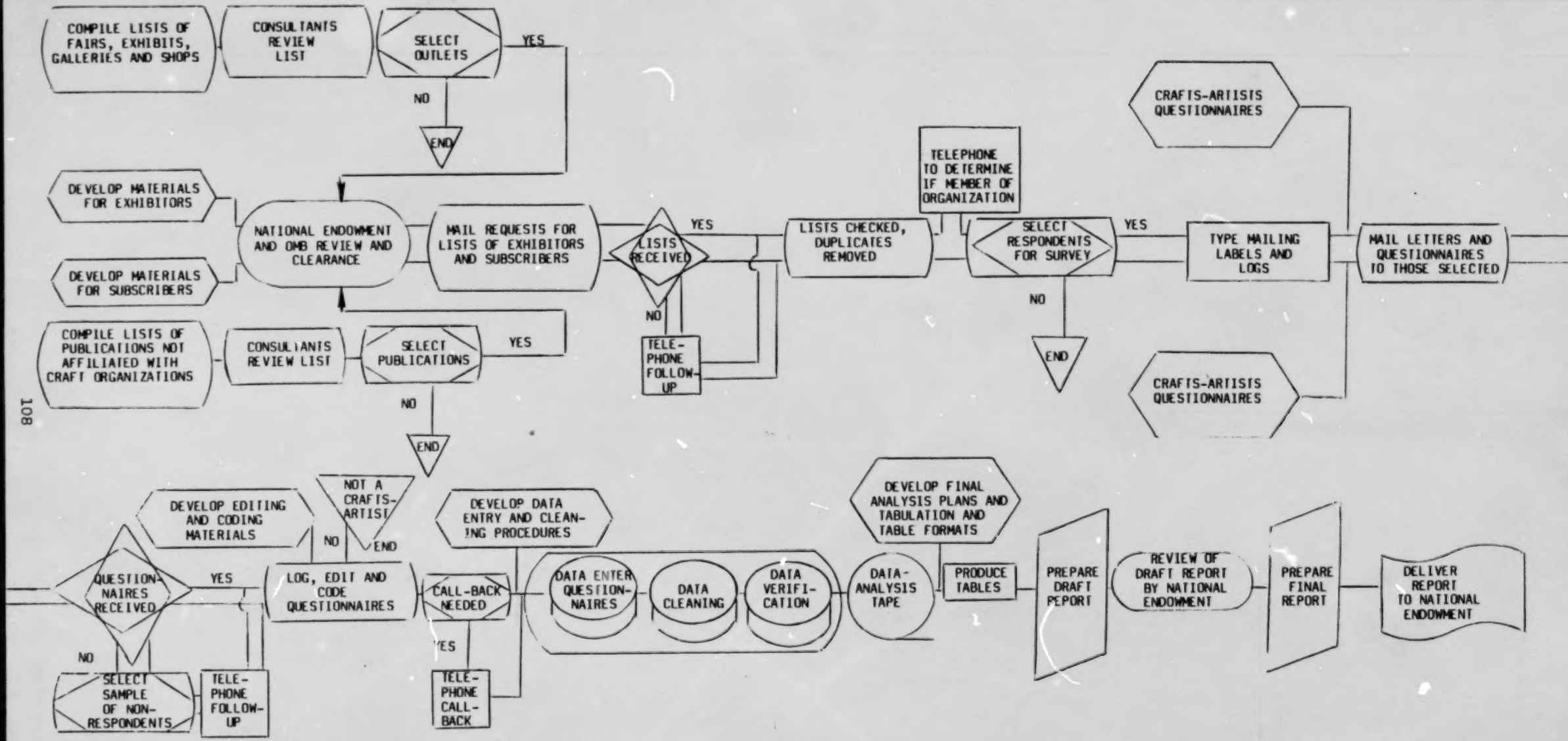


FIGURE 2: FLOW DIAGRAM FOR PURPOSIVE SURVEYS OF CRAFTS-ARTISTS



ATTACHMENT 2

States by Geographic Region and Division

and Organizational Size Categories

GEOGRAPHIC REGION AND DIVISION

0 National/International*

Northeast Region

1 New England

- Maine
- New Hampshire
- Vermont
- Massachusetts
- Connecticut
- Rhode Island

2 Middle Atlantic

- New York
- New Jersey
- Pennsylvania

North Central Region

3 East North Central

- Michigan
- Ohio
- Indiana
- Illinois
- Wisconsin

4 West North Central

- Minnesota
- Iowa
- Missiouri
- North Dakota
- South Dakota
- Nebraska
- Kansas

South Region

5 South Atlantic

- Maryland
- Delaware
- District of Columbia
- Virginia
- West Virginia
- North Carolina
- South Carolina
- Georgia
- Florida

6 East South Central

- Kentucky
- Tennessee
- Mississippi
- Alabama

7 West South Central

- Arkansas
- Louisiana
- Oklahoma
- Texas

West Region

8 Mountain

- Montana
- Wyoming
- Idaho
- Nevada
- Utah
- Colorado
- Arizona
- New Mexico

9 Pacific

- Washington
- Oregon
- California
- Alaska
- Hawaii

MEMBERSHIP SIZE CATEGORIES

1 Under 25 members
2 25 to 49 members
3 50 to 99 members
4 100 to 499 members
5 500 to 1,999 members
6 2,000 to 4,999 members
7 5,000 or more members

*National/International organizations are those that have members in many states and/or foreign countries.

ATTACHMENT 3

Materials used in Survey of Craft
Membership Organizations

NATIONAL ENDOWMENT FOR THE ARTS
WASHINGTON D.C. 20506

A Federal agency advised by the National Council on the Arts

March 5, 1980

Dear Crafts Organization:

I am writing to thank you for your organization's cooperation in the 1978 Survey of Crafts Membership Organizations, conducted by Mathematica Policy Research for the Research Division of the National Endowment. Over 900 crafts membership organizations responded--about 80 percent of the total number of such groups in the country. These responses provided the first comprehensive picture of the characteristics of craft organizations ever obtained. The enclosure with this letter shows some highlights from the survey findings. The Endowment will soon publish a complete report of the survey results. If you would like a copy at no charge, check the appropriate line in the enclosed form.

The National Endowment for the Arts needs your assistance for a follow-up study of individuals who belong to organizations such as yours. This will help in developing policies and programs that are responsive to the needs of the crafts world. We have asked Mathematica Policy Research to carry out a survey of members of crafts organizations that looks at their basic characteristics, the level of their involvement in crafts, and their perceived needs and problems. We believe that this survey will give us information, never before available, about an important component of the active crafts-artist population, and will help us to help you.

To make possible this very important survey, could you send a copy of your current membership list to our contractors for this project at the address on the enclosed prepaid postage label? Your list will be used only to select a sample of your members for the survey and will not be used for any other purpose or released to any other party.

120

It is very important that we receive your list to be sure that we conduct an accurate survey of members of crafts organizations. To facilitate your immediate response, we have enclosed a prepaid postage label to use on the package in which you send your list and a reply form to request the report of the 1978 Survey of Crafts Organizations.

Also, we would appreciate it if you could publish a notice such as the example enclosed in your next newsletter or publication.

If you have any questions about how to send your list or would like further information, please write or call (collect):

Audrey McDonald
Mathematica Policy Research, Inc.
P.O. Box 2393
Princeton, New Jersey 08540
(609) 799-2600

Thank you for your cooperation.

Eudorah Moore
Crafts Coordinator

EM:ha
Enclosures

PLEASE FILL OUT AND RETURN WITH YOUR LIST, USING THE ENCLOSED PREPAID POSTAGE LABEL.

YES, I can provide a copy of my organization's membership list ( )

My organization's list (check one): is updated constantly ( )

will be updated next in ( )

_____
(date)

My Name_____

Organization's Name_____

Organization's Address_____

City_____ State_____ Zip Code_____

Organization's Telephone Number ( )_____

My organization would like to receive a copy of the forthcoming National Endowment for the Arts Research Division Report #14, Crafts-Artists Membership Organizations in 1978. YES ( ) NO ( )

I cannot provide a copy of my organization's membership list because:

_____

THANK YOU FOR YOUR COOPERATION

FOR INCLUSION IN YOUR ORGANIZATION'S NEWSLETTER

OR PUBLICATION . . . . . .

The National Endowment for the Arts has contracted with Mathematica Policy Research of Princeton, New Jersey, for a Survey of Crafts-Artists to help in developing programs and policies to aid the growth of crafts activities. (NAME OF ORGANIZATION) has been selected to participate in this very important research. A sample of our membership will be selected to receive a questionnaire. If you are one of our members who receives a questionnaire, please be sure to accurately answer the questions and return it quickly using the pre-paid label which will be provided. Your cooperation will help assure our members are reflected in the overall results. This is important because the results will be forwarded to policy makers and program managers in Washington. We will report the results of the survey in a later issue.

SELECTED FINDINGS FROM THE 1978 NATIONAL SURVEY OF CRAFTS MEMBERSHIP ORGANIZATIONS

MATHEMATICA POLICY RESEARCH
Princeton, New Jersey

February 1980

The attached figures describe some of the findings from the survey of crafts membership organizations conducted by Mathematica Policy Research for the National Endowment for the Arts in 1978. Responses were received from 947 organizations out of a total estimated number in the U.S. of 1,218. A full report of the survey findings will be presented in Crafts-Artists Membership Organizations in 1978, National Endowment for the Arts Research Division Report #14 (forthcoming).

FIGURE 1

PERCENT OF TOTAL CRAFTS MEMBERSHIP ORGANIZATIONS
IN EACH GEOGRAPHIC REGION AND
DIVISION OF THE U.S., 1978

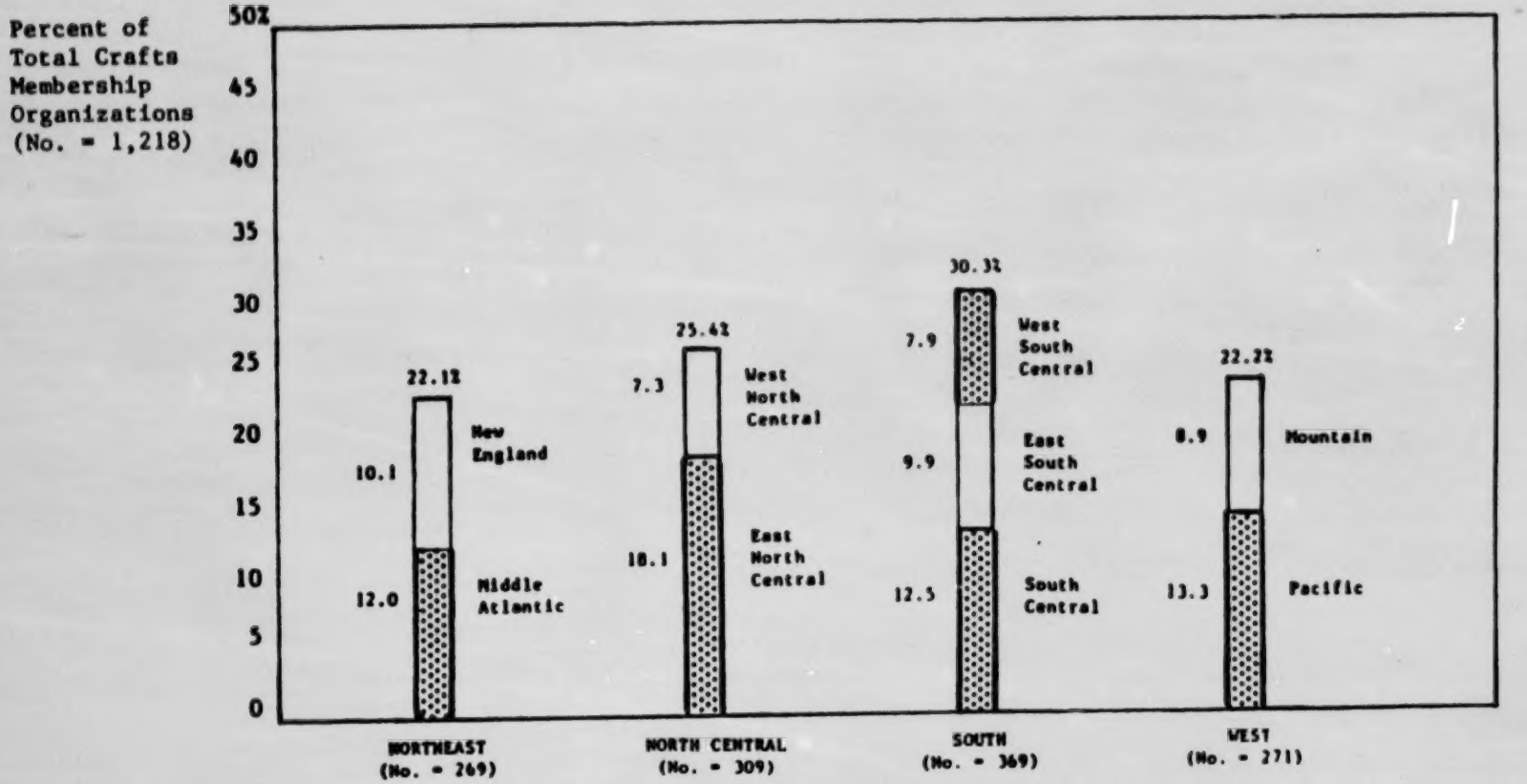
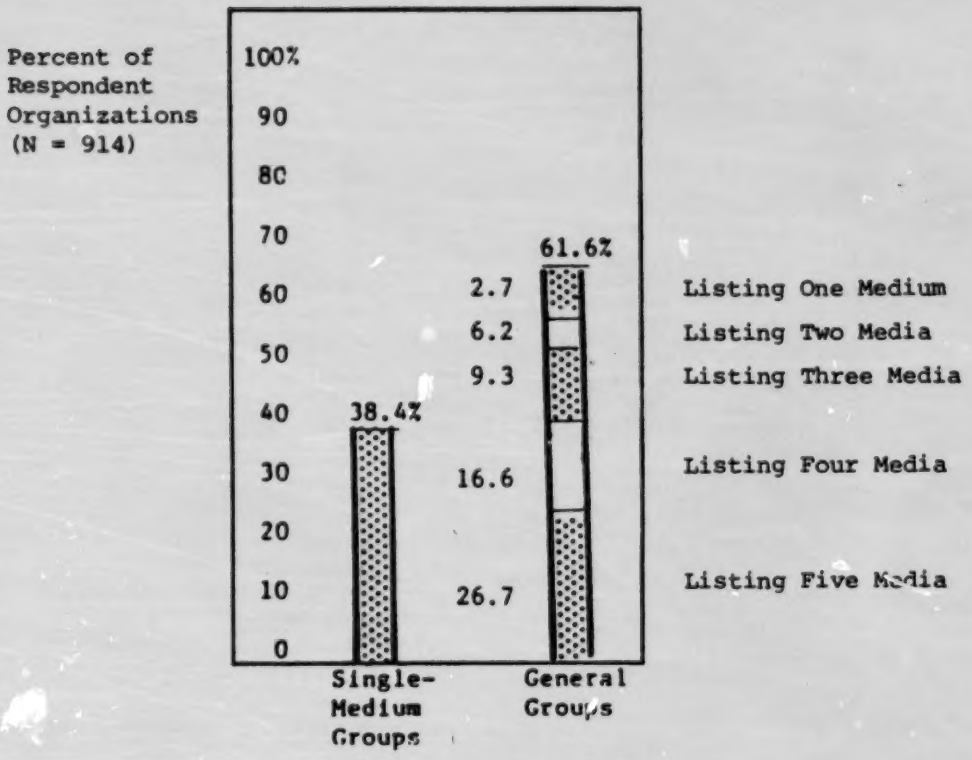


FIGURE 2

PERCENT OF CRAFTS MEMBERSHIP ORGANIZATIONS
ORIENTED TO A SINGLE MEDIUM OF CRAFTS WORK
VERSUS GENERAL MEDIA GROUPS



NOTE: Crafts organizations were asked whether they were oriented to a single medium of crafts work (fiber, clay, etc.), or if they were a general group. If the latter, they were asked to name up to five media in which their members worked in order of [illegible]rity.

TABLE 1

PERCENT OF SINGLE-MEDIUM GROUPS AND FIRST AND SECOND LISTINGS OF GENERAL GROUPS NAMING EACH MAJOR CRAFTS MEDIA

Media Category	Specific Groups	General Groups		"Primary" Medium[a]
		First Listing	Second Listing	
Fiber	64.7%	27.9%	43.9%	42.0%
Clay	23.4	50.1	18.4	39.8
Metal	2.3	4.8	11.9	3.8
Wood	2.8	6.2	10.5	4.9
Glass	2.0	2.0	4.5	2.0
Leather	0.9	0.5	2.6	0.7
Paper	0.6	0.5	0.7	0.5
Other media[b]	1.7	5.7	4.3	4.2
Multi-media[c]	1.7	2.3	3.3	2.1
Total	100.1	100.0	100.0	100.0
(N)	(351)	(563)	(538)	(914)

[a] Combines responses of single-medium groups with first mentions of general groups.

[b] Includes such media as plastic, ivory, tole, candles, egg decor, bread, and so on.

[c] Includes such categories as dolls and toys, clothing, nature crafts, beach crafts, and so on.

FIGURE 3

PERCENT OF CRAFTS ORGANIZATIONS
IN EACH CATEGORY OF MEMBERSHIP SIZE

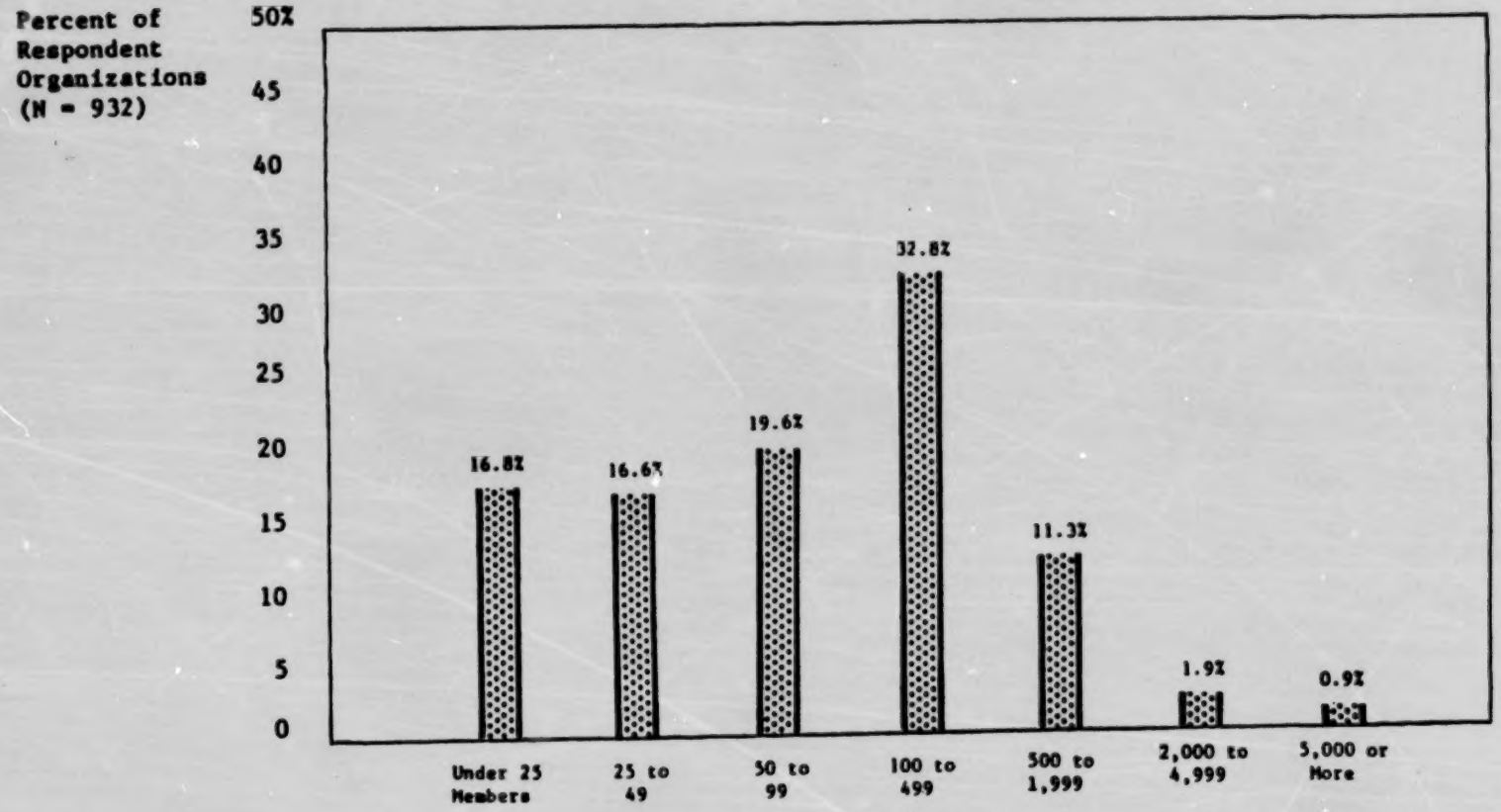


FIGURE 4

PERCENT OF CRAFTS MEMBERSHIP ORGANIZATIONS
IN EACH CATEGORY OF EXPENDITURES IN 1977

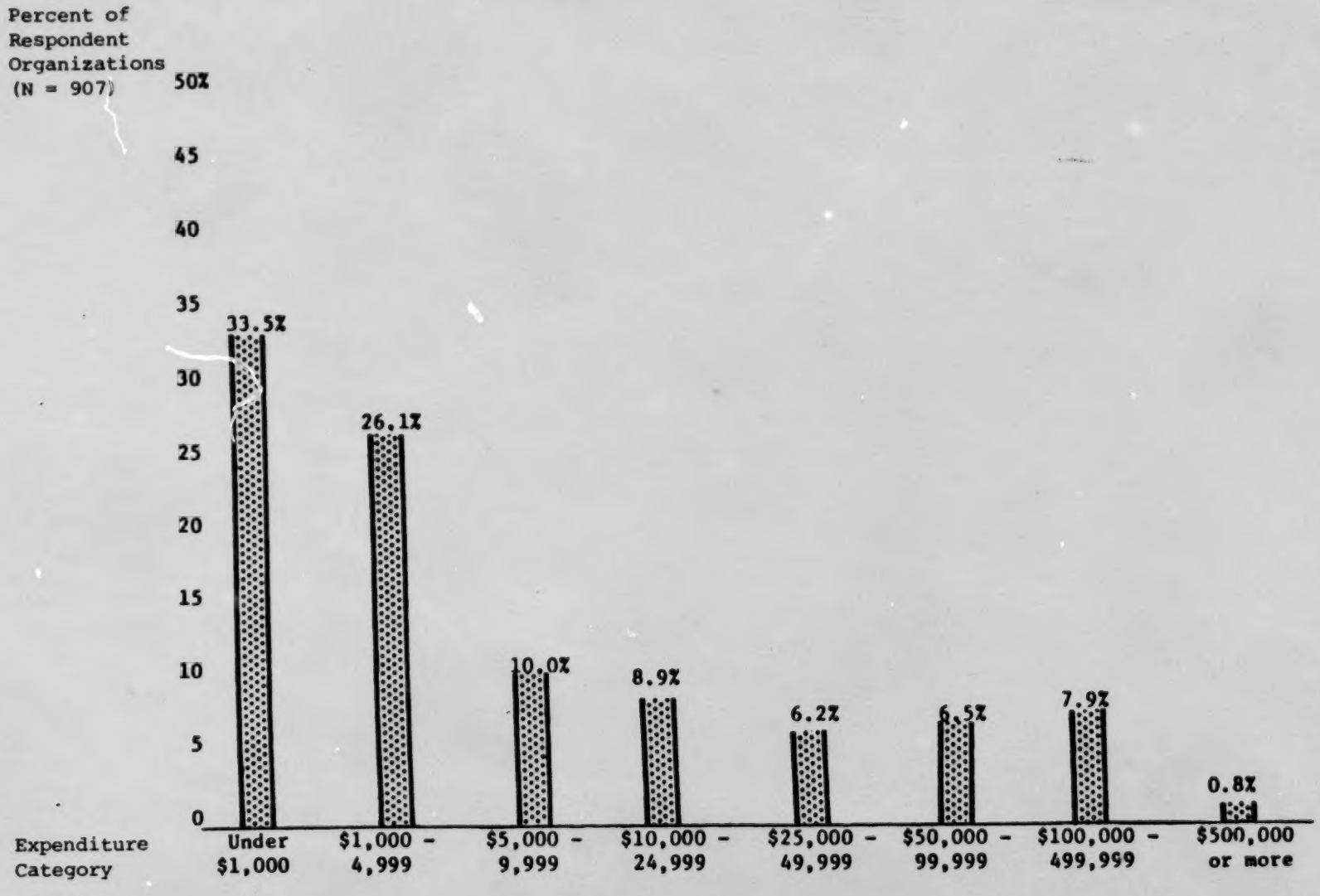


FIGURE 5

PERCENT OF CRAFTS MEMBERSHIP
ORGANIZATIONS BY YEARS IN EXISTENCE

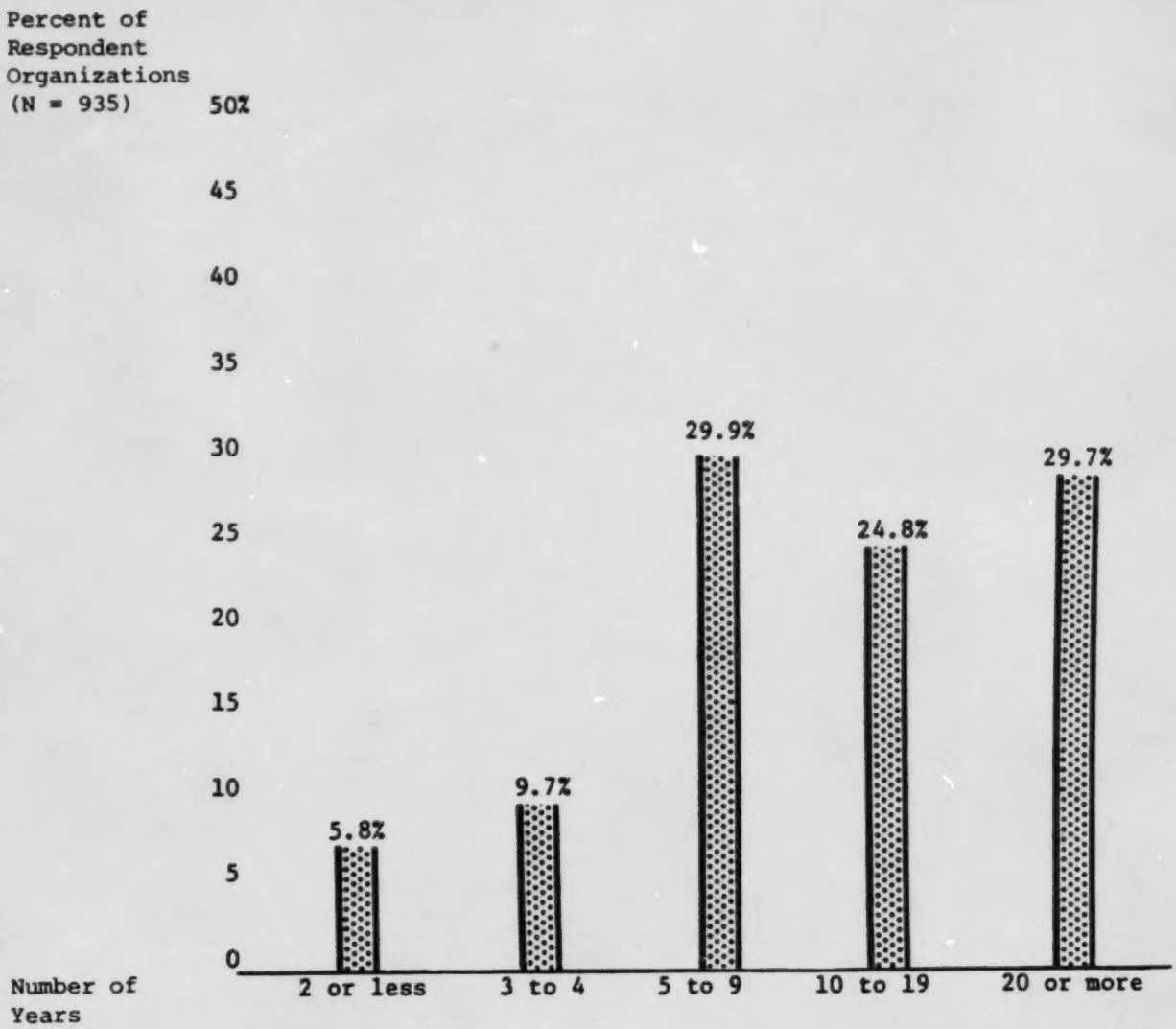
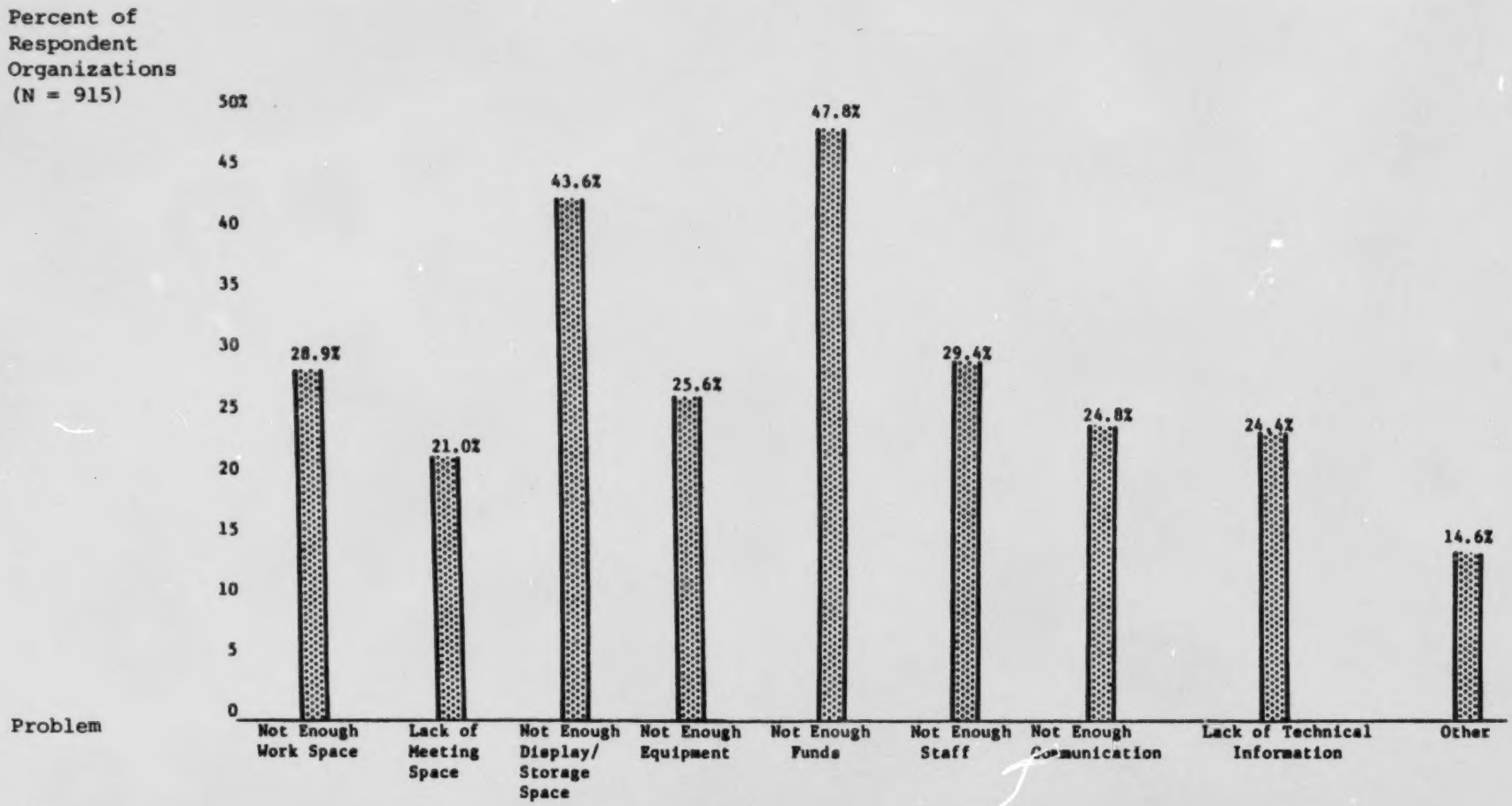


FIGURE 6

PERCENT OF CRAFTS MEMBERSHIP ORGANIZATIONS
REPORTING PARTICULAR SERIOUS PROBLEMS



A C T I V E

STATE _____

ORGANIZATION NO. _____

ORGANIZATION NAME _____

☐ List Received DATE _____

TYPE _____

☐ List Expected CONTACT _____

PHONE _____

DATE REACHED _____

DATE LIST EXPECTED _____

☐ Search Continuing

☐ No Response

☐ Undeliverable

☐ Additional Packet Sent

☐ Board Action Required

☐ MPR Policy Decision Required

DATE	ACTION TAKEN	RESULT

I N A C T I V E

STATE_____

ORGANIZATION NO._____

ORGANIZATION NAME_____

☐ SEARCH ABANDONED

☐ INACTIVE ORGANIZATION

☐ NOT CRAFTS ORGANIZATION

☐ REFUSAL

COMMENTS:

-- Supporting Documentation Attached --

Example of Letter to Constituent of an Umbrella Organization

Mathematica Policy Research, Inc.

P.O. Box 2393
Princeton
New Jersey 08540
609-799-2600

April 24, 1980

Dear Crafts Organization:

Recently, as part of a study we are conducting for the National Endowment for the Arts, I wrote to requesting their membership list. One of the names they gave me was that of your organization. In order to make our sample complete, I am asking you to please send us your membership list.

I am enclosing a letter from the Endowment, together with some other descriptive material.

I would like to take this opportunity to mention a few things that may be of concern to you:

(1) Your organization is one of 299 randomly selected (through) from over 1,000 crafts organizations that responded to the National Endowment's 1978 Survey of Crafts Organizations. Your group is therefore representative of many other organizations of similar size, membership characteristics (e.g., media/medium), and geographical location. If we fail to obtain your membership list, those of your members who represent hundreds of other crafts artists like themselves will fail to have an opportunity to state their opinions, needs and problems when the National Endowment's survey is conducted in a few weeks.

(2) Some organizations have offered to distribute questionnaires to their members. However, if a random sample is to be truly representative, each individual must have an equal chance of being included. Only by pooling all of the membership lists according to their organization, size, location, and media/medium of members is this possible. For this reason, it is essential that we have complete membership lists from all of the organizations in our sample.

(3) If you are concerned with the confidentiality of your list, let me assure you that it will be used only for the survey and for no other purpose. I am enclosing a statement of confidentiality by William Morrill, the President of MPR. The procedures described apply to the protection of the data gathered by questionnaires. Protection of the individual is of paramount concern to us. I am also enclosing a copy of the confidentiality pledge we require all MPR personnel to sign.

I do hope that these assurances will cause you to look favorably on our request and help the National Endowment to better serve the crafts community by letting them hear from your members.

Thank you.

Please call me collect if you have any questions.

Sincerely,

Audrey McDonald
Project Director

AMCD:sah

William A. Morrill
President

Mathematica Policy Research, Inc.

mpr

P.O. Box 2393
Princeton
New Jersey 08540
609-799-2600

Confidentiality Statement

confidentiality pledges may and should be taken in good faith, I recognize that we are asking for some sensitive data which is needed for this study, and there may be some question as to how we carry out our confidentiality pledge. Therefore, I am listing the procedural safeguards we employ.

(1) A confidentiality pledge that emphasizes the importance of confidentiality and sets forth the obligations of Mathematica staff is signed by all employees.

(2) Rapid completion of the quality control and verification process ensures less time for information to be available in hard copy form.

(3) Data is converted to machine readable form as quickly as possible. No identifying data is entered into the research base.

(4) Access to the link file, which connects the research data and the organization's identity, is limited to a small number of individuals who have a need to know.

(5) Physical and procedural safeguards protect both physical and computer data and prevent unauthorized access to the data files. These will cover a range of actions from interviewer control procedures to locked files and cabinets, shredders for discarded materials and sophisticated code patterns limiting access to the computer file and link numbers.

(6) Link files are destroyed when the study is completed and no subsequent resurvey is planned.

(7) Analysis files which go beyond MPR fully protect individual respondent data, including where necessary, the grouping of individual records where some possibility exists that identities can be guessed correctly.

MPR has been in the survey field for more than a decade handling sensitive data without any breach of confidentiality. I assure you the information which you supply us will, indeed, be held in confidence.

William A Morrill

MATHEMATICA
POLICY RESEARCH

An Equal Opportunity Employer

CONFIDENTIALITY PLEDGE

I understand that the names of individuals, businesses and families participating in projects conducted by MPR and any facts or information that could be useful in identifying such individuals, businesses or families or which is associated only with particular individuals or families is private information. I agree that I will not reveal such private information, regardless of how or where I acquired it, to any person unless such person has been authorized by the Project Director(s) or the Project Manager(s) to have access to the information.

I further understand this agreement shall continue to bind me even after the project(s) is(are) completed and/or even though my employment with MPR has terminated, and that unauthorized use or disclosure of any private information is a breach of the terms of my employment with MPR and may subject me to court action by any interested party or to other sanctions by MPR.

Nothing herein shall be construed to prevent divulgence of information to any court or governmental agency, if such divulgence is required by law; but if I am subpoenaed, or if I have reason to believe that I may be called upon to make such divulgence, I agree to notify the President of MPR promptly in writing and, upon his request, to cooperate in all lawful efforts to resist such divulgence.

I further agree that I will not use, in any way other than in the course of my authorized employment, any information deemed confidential by the terms of any contract or other written agreement between MPR, Inc. and any other organization, except by written authorization by both parties. It is my understanding that MPR, Inc. and the contracting organization(s) have the exclusive right to all confidential information acquired or developed under such a contract or other written agreement.

Name: _____
(Please Print)

Signature: _____

Date: _____

Location: _____

Mathematica Policy Research, Inc.

mpr

P.O. Box 2393
Princeton
New Jersey 08540
609-799-2600

February 26, 1980

Dear

Enclosed are four copies of the questionnaire pretest draft. As we agreed on the telephone, please select two crafts-artists who are members of organizations and observe them as they complete the questionnaire. Any discussion should take place after completion of the questionnaire because an important component of the pretest is the length of time required to fill out the instrument.

I have enclosed some general instructions on interview pretesting and observation, which I hope will be helpful.

When the pretest is completed, I am obliged to submit the questionnaire to the Office of Management and Budget for clearance. Unfortunately, this is often a very lengthy procedure, so it would be most helpful to receive the pretest results as soon as possible. Would you please either mail or telephone me your comments on wording no later than March 3. Comments on the graphic aspect of the questionnaire can follow at a later date if you prefer.

I look forward to hearing from you.

Sincerely,

Audrey McDonald paj

Audrey McDonald
Project Director

AMcD:paj

cc: Tom Bradshaw - National Endowment
Georg Cerf
Joey Cerf
Connie Citro
Diana Davis
Harold Horowitz - National Endowment
Kay Lewandowski
Eudorah Moore - National Endowment

Enclosure

P.S. A prepared envelope is enclosed for your convenience.

MEMORANDUM

mpr

TO: Prestest Observers

FROM: Audrey McDonald

DATE: February 26, 1980

SUBJECT: Interview Pretesting and Observation

Pretesting is conducted to test the following aspects of a questionnaire:

1. The content of individual questions.
2. The wording of individual questions.
3. The organization of the total questionnaire.
4. The adequacy of format and layout.

Content of Individual Questions

The topics covered by the questionnaire are determined by the study objectives. The content of the specific questions, however, is based on a research judgment as to what kind of information is needed to achieve those objectives and whether respondents are able to provide that information. We need to assess our research judgment by answering the following questions, all of which bear upon the problem of defining the frame of reference used by respondents when answering questions.

1. Can respondents answer the questions we ask?
2. Have we omitted important questions? Comments made at the end of the interview observation provide clues about issues or problems that are important to respondents but that were not covered, or inadequately covered, by the questionnaire. Conversely, some of the questions may relate to matters that are, from the respondent's viewpoint trivial.

3. Are the response categories satisfactory? We need to know whether the response categories we have used correspond to respondent patterns of thinking, whether they can answer satisfactorily using those categories, or, whether different (or additional) response categories are needed.

Wording of Individual Questions

In addition to determining whether we are asking the right questions, we want to find out whether we are wording them correctly in terms of ease of administration and respondent comprehension. The questions to be answered are:

1. Are specific words or phrases ambiguous? What would be good substitute words or phrases?

2. How can we improve the question's wording? Questions may be hard to understand due to lack of precision in defining what we want to know.

Organization of the Questionnaire

A well organized questionnaire wll create smooth, free flowing interviews, with respondent interest maintained all the way through. In addition, the sequence of questions will not "lead" or bias answers. Questions to be answered in this connection are:

1. Do the initial questions engage respondent interest? The beginning of an interview can be crucial in setting its tone.

2. Are there any series of questions that are unduly monotonous or repetitive? Unfortunately, it is often necessary to ask dull questions, or to repeat a series of questions. Even so, we want to keep this to a minimum and are interested in techniques that will alleviate respondent boredom and fatigue.

3. How smooth, or discordant, are the transitions between topics? Transitions that are too abrupt or discordant, can interfer with the flow, so we want to know where "smoothing" is needed.

4. Is there a good mix of "hard" and "easy" questions? An uninterrupted series of questions that are hard to answer will fatigue respondents. Interspersing easy questions will lessen the incidence of fatigue.

   The biasing effect of question order upon response is extremely important, though often difficult to pinpoint. An leads you can provide on this problem would be extremely valuable.

The biasing effect of question order upon response is extremely important, though often difficult to pinpoint. Any leads you can provide on this problem would be extremely valuable.

Format and Layout

Since format and layout influence the ease with which interviews are conducted, they also affect the quality of the recorded information. Here we want to find out:

1. How difficult is it to follow skip patterns?
2. What visual aids could be used to facilitate following the skip patterns?
3. Is there any confusion as to where or how to record answers?
4. Are guide lines clear and easy to follow?
5. Any other problems?

Conclusion

It is therefore obvious that a pretest observer must be extremely observant and sensitive to a respondent's reaction. The safest method is to write it down no matter how trivial it seems at the time.

Mathematica Policy Research, Inc.

P.O. Box 2393
Princeton
New Jersey 08540
609-799-2600

February 26, 1980

Dear Crafts-Artist:

The National Endowment for the Arts has contracted with Mathematica Policy Research to conduct a national survey of crafts-artisits. The Endowment is attempting to assist American craftpersons on both the local and national levels.

In 1978, the Endowment funded a Census of Crafts Organizations which represented a major step in obtaining the information needed to carry out this important project. The present survey is equally important because it is expected to add significantly to the presently available data.

The enclosed questionnaire has been designed to require a minimum of your time. Most questions can be answered by simply circling a code number. Although your participation is voluntary, we hope you will work with us to ensure that craftspersons like yourself are fully represented. To protect confidentiality, the survey results will be reported in aggregate form only and individual craftspersons will not be identified.

A prepaid addressed envelope has also been included. We are eager to complete the study and a prompt reply would be most appreciated. If you are not a craftsperson or you do not collect or read about crafts, visit crafts shows or do not have a crafts-related occupation, please complete the enclosed postcard but leave the questionnaire blank and return them both in the envelope.

Sincerely,

Audrey McDonald
Project Director

AMcD:rc

Enclosure

P.S. If you have any questions about the study or this questionnaire, please telephone Kay Lewandowski or myself, collect, at 609-799-2600.

Pretest 2/26/80
Davis/McDonald

Since this questionnaire is being sent to a randomly selected sample of persons who belong to a crafts organization, we would first like to find out the extent of your involvement in crafts.

1. Which of the following best describes your current involvement with crafts?

(CIRCLE THE ONE CODE NUMBER THAT BEST APPLIES)

PRODUCING CRAFTS IS MY PRIMARY OCCUPATION.	1
PRODUCING CRAFTS IS MY SECONDARY OCCUPATION.	2
I AM A FULL-TIME TEACHER OF CRAFTS	3
I AM A FULL-TIME STUDENT OF CRAFTS	4
MY CRAFT IS MY MAIN LEISURE ACTIVITY	5
I DO OCCASIONAL WORK IN CRAFTS	6
I COLLECT CRAFTS, READ ABOUT CRAFTS, VISIT CRAFTS SHOWS, BUT DO NO CRAFTS WORK MYSELF . . . (SKIP TO Q.43 ON PAGE 16).	7
I HAVE A CRAFTS-RELATED OCCUPATION BUT DO NO CRAFTS WORK MYSELF (SKIP TO Q.43 ON PAGE 16)	8

2. What kind of training have you had throughout your involvement in crafts?

		HOW MANY?
PROFESSIONAL WORKSHOPS	1	_____ WORKSHOPS
LESSONS FROM FAMILY MEMBERS OR FRIENDS.	2	_____ YEARS
SELF-TAUGHT.	3	_____ YEARS
SCHOOL-ART CLASS, TEACHER DEMONSTRATION	4	_____ YEARS
COMMUNITY CENTER OR RECREATION PROGRAM	5	_____ COURSES
COLLEGE/UNIVERSITY COURSE IN ART .	6	_____ COURSES
APPRENTICESHIP	7	_____ MONTHS
ADULT EDUCATION COURSES.	8	_____ COURSES
WORKSHOPS HELD BY CRAFTS SCHOOLS OR ORGANIZATIONS	9	_____ WORKSHOPS
PRIVATE LESSONS FROM PRO-FESSIONAL	10	_____ YEARS

3. Overall, how satisfied are you that the training you received is adequate to express yourself in your craft?

VERY SATISFIED 1
SATISFIED 2
UNSATISFIED 3
VERY UNSATISFIED 4

4. Do you plan to take additional training in your craft?

YES. 1
NO 2

5. Are there certain barriers that prevent your obtaining more training?

YES. . . WHAT?_____ -
_____ . . . 1
NO 0

6. How you ever received a fellowship, grant, or other form of support from a foundation or a governmental agency?

YES. 1
NO . . . . . (SKIP TO Q.7). 0

6A. Who provided the support?

(CIRCLE ALL THAT APPLY:)

FEDERAL. 1
STATE 2
LOCAL 3
AGENCY (SPECIFY)_____
FOUNDATION (SPECIFY)_____

7. Are you, or have you been, an apprentice?

YES. . .I WAS. . (SKIP TO Q.8) 1
YES. . .CURRENTLY. 2
NO . . . . . (SKIP TO Q.8) 0

7A. How long have you been an apprentice?

YEARS _____
or
MONTHS _____

7B. On the average, how many hours per week do you work as an apprentice?

HOURS _____

7C. Including the time you have already spent as an apprentice, how long is your apprenticeship?

YEARS _____
or
MONTHS _____

7D. What is your average monthly income from your work as an apprentice?

MONTHLY $ _____

UNPAID 0

8. What is the highest level of school you have completed?

PARTIAL HIGH SCHOOL. . . (SKIP TO Q.9) 1
HIGH SCHOOL DIPLOMA. . . (SKIP TO Q.9) 2
SOME COLLEGE 3
TWO YEAR COLLEGE DEGREE 4
FOUR YEAR COLLEGE DEGREE 5
TECHNICAL/VOCATIONAL DEGREE OR CERTIFICATE 6
GRADUATE WORK. 7
MASTERS DEGREE 8
DOCTORATE, PROFESSIONAL DEGREE 9
OTHER (SPECIFY) _____

8A. What was your major or field?

_____

8B. Was your degree in an arts- or crafts-related field?

YES 1
NO 0

8C. Did you receive G.I. Bill benefits to enable you to attend school or to finish your degree work?

YES 1
NO 0

9. In which of the following media do you currently work? (CIRCLE ALL THAT APPLY) Please check the box of the medium that you consider to be your primary medium.

☐ FIBER 1
☐ CLAY 1
☐ LEATHER 1
☐ PAPER 1
☐ GLASS 1
☐ METAL 1
☐ WOOD 1
☐ OTHER (SPECIFY)_____

10. How long have you worked in your primary medium?

LESS THAN ONE YEAR 1
ONE TO FIVE YEARS 2
FIVE TO TEN YEARS 3
MORE THAN TEN YEARS 4

11. During the last three years have you changed from one or more primary medium(a) to another?

YES 1
NO . . . . .(SKIP TO Q.12) 0

11A. Why did you change media?

(CIRCLE ALL THAT APPLY:)

DISCOVERED NEW THEME 1
INCREASING COSTS OF ENERGY 1
DECREASING AVAILABILITY OF TEACHING POSITIONS. 1
CHANGE OF INTEREST 1
OTHER (SPECIFY) _____

12. During the last three years have you mainly produced?

WORKS THAT ARE ONE OF A KIND 1
MULTIPLES OF THE SAME WORK 2
PROTOTYPES FOR INDUSTRY 3

13. For whom do you do commissioned work?

Architects 1
Interior decorators 2
Fashion designers 3
Other (SPECIFY) _____

13A. How many commissioned works did you do in 1979?

WORKS_____

NONE 0

13B. What was the approximate dollar amont of your lowest and highest commissioned sale in 1979?

LOWEST . . . . . $_____
HIGHEST. . . . . $_____

14. What are the chief satisfactions that you derive from working in your craft? Please rank the following with #1 as the most important satisfaction:

MEANS OF CREATIVE EXPRESSION . . . . . ___

SENSE OF ACCOMPLISHMENT. . . . . ___

SHARING YOUR WORK WITH OTHERS . . . . . ___

PRODUCING WORK THAT OTHERS WILL PURCHASE . . . . . ___

DERIVING A SIGNIFICANT PORTION OF INCOME FROM YOUR CRAFT. . . . . ___

DIVERSION FROM DAILY ROUTINE . . . . . ___

OTHER (SPECIFY) _____

15. At the present time, what barriers do you see to further satisfaction from your work?

(CIRCLE ALL THAT APPLY)

LACK OF . . . TRAINING. 1

STUDIO SPACE 1

MATERIALS AVAILABLE 1

MATERIALS--DUE TO EXPENSE 1

RECOGNITION 1

TEACHERS. 1

MARKETABILITY 1

PEER COMMUNICATION. 1

NON-CRAFTS OBLIGATIONS 1

PRESSURE FROM CURRENT PRODUCTION COMMITMENTS 1

OTHER (SPECIFY)_____

NONE 0

16. Do you have particular goal(s) in your craft that you would like to achieve in the next five years?

(CIRCLE ALL THAT APPLY:)

YES . . . WIN RECOGNITION/AWARD. 1

DEVELOP ARTISTIC COMPETANCE. 1

SUPPORT SELF FROM PRODUCTION OF UNIQUE WORKS. 1

SUPPORT SELF WITH SALE OF PRODUCTION CRAFTS 1

DEVOTE MORE TIME TO CRAFT 1

OTHER (SPECIFY)_____

NO 0

17. Is your work primarily influenced by:

AMERICAN FOLK THEMES 1

ETHNIC/CULTURAL TRADITIONS 2

CURRENT TRENDS IN YOUR CRAFT 3

OTHER ART FORMS. 4

A MOVEMENT OR SCHOOL IN THE ART WORLD 5

OTHER (SPECIFY)_____

17A. Please describe this influence:

_____

18. Do/did your parents work in crafts?

YES: CRAFT WORK IS/WAS THEIR PRIMARY SOURCE OF INCOME. 1

YES: CRAFT WORK IS/WAS THEIR SECONDARY SOURCE OF INCOME 2

YES: CRAFT WORK IS/WAS A LEISURE TIME ACTIVITY. . . . 3

NO 0

19. Do other members of your household work in crafts?

YES: SAME CRAFT AS MINE 1

YES: ANOTHER CRAFT (SPECIFY)_____

NO 0

20. Approximately how many hours per week do you spend producing your craft?

HOURS PER WEEK:_____

21. On the average, how many hours per week do you spend on each of the following activities?

	HOURS
DESIGNING AND MAKING WORKS:	_____
SELLING (MARKETING) WORKS:	_____

22. During the last three years did you work alone or with others?

WORKED ALONE . . .(SKIP TO Q.23) 1
WORKED WITH A PARTNER. 2
WORKED WITH PAID EMPLOYEES 3
WORKED WITH UNPAID HELPERS 4

22A. In the last three years did you have any apprentices?

YES. . . HOW MANY?_____ 1
NO . . . . . .(SKIP TO Q.23) 0

22B. Were these apprentices paid or unpaid?

PAID 1
UNPAID 2

22C. Were these apprentices full-time or part-time?

FULL-TIME. 1
PART-TIME. 2

23. Where do you spend most of your time working in your craft?

IN THE HOME. 1
PRIVATE STUDIO OR WORKSHOP 2
COOPERATIVE STUDIO OR WORKSHOP 3
COMMUNITY STUDIO OR WORKSHOP 4
SPACE PROVIDED BY SCHOOL 5
OTHER (SPECIFY)_____

23A. Do you own or rent your primary workspace or is it provided free of cost?

OWN 1
RENT 2
FREE OF COST 3

23B. Do you share your work space with other crafts artists?

YES 1
NO 0

24. Do you produce works for sale?

YES 1
NO . . . . . .(SKIP TO Q.28) 2

24A. Do you support yourself entirely from the sales of your crafts?

YES 1
NO 0

24B. In producing work for sale, are the works you make primarily in response to:

(CIRCLE ONLY ONE:)

YOUR OWN STANDARDS OF FORM AND EXPRESSION. 1
KINDS OF AVAILABLE WORKS 2
DEMANDS OF THE MARKET. 3
OTHER (SPECIFY) _____ | | |

25. Do you have any training in business skills helpful in the sale of your work such as accounting, contracts, advertising, merchandising?

YES . . . . . .(SKIP TO Q.26) 1
NO 2

25A. Would you like to have training in such business skills?

YES 1
NO 2

26. Have you ever applied for a loan from a lending institution to assist with the expenses of your craft work?

YES. 1

NO . . . . . .(SKIP TO Q.27) 0

26A. Was the loan granted?

YES. 1

NO 0

27. During 1979 did local zoning or building regulations that would limit your crafts work cause you to relocate your work space or to avoid locating your work space in an area?

YES. . . RELOCATED. 1

YES. . . AVOIDED AREA 2

NO . . . . . (SKIP TO Q.28). 0

27A. When considering areas in which to relocate or to avoid relocating your workshop, which of the following was of concern to you?

(CIRCLE ALL THAT APPLY:)

COMMUNITY ACCEPTANCE OF CRAFTS ARTISTS 1

AVAILABILITY OF RAW MATERIALS. 1

LOCAL ORDINANCES RESTRICTING CRAFTS ACTIVITIES OR STORAGE OF MATERIALS. 1

OTHER (SPECIFY)_____

28. Do you teach crafts?

YES. 1

NO . . . . . .(SKIP TO Q.29) 0

28A. How many hours per week do you teach?

HOURS PER WEEK:_____

28B. Where do you teach crafts?

(CIRCLE ALL THAT APPLY:)

CRAFTS SCHOOL 1
PROFESSIONAL WORKSHOPS 1
PRIVATE LESSONS. 1
ADULT EDUCATION COURSES. 1
COMMUNITY CENTER/ARTS LEAGUE 1
CRAFTS SHOP. 1
ART SCHOOL OR COLLEGE. 1
COLLEGE OR UNIVERSITY. 1
OTHER (SPECIFY)_____

28C. Are your students . . .?

(CIRCLE ALL THAT APPLY:)

BEGINNING. 1
INTERMEDIATE 1
ADVANCED 1

29. Where do you show or sell your work?

(CIRCLE ALL THAT APPLY:)

AT FAIRS 1
YOUR OWN SHOP. 1
CRAFT SHOPS. 1
OTHER RETAIL OUTLETS 1
CO-OP. 1
ART GALLERIES 1
MAIL ORDER 1
WHOLESALER 1
WORK GROUP MEETINGS 1
OTHER (SPECIFY)_____
DO NOT SHOW . . . (SKIP TO Q.35). 7
DO NOT SELL 8
NEITHER SHOW NOR SELL. . (SKIP TO Q.38). 9

30. Which of the following did you participate in during 1979?

(CIRCLE ALL THAT APPLY:)

ONE PERSON EXHIBITION . . .
IN A MUSEUM 1
SALES GALLERY. 1
OTHER 1
GROUP INVITED EXHIBITION . . .
IN A MUSEUM 1
SALES GALLERY 1
OTHER 1
GROUP COMPETITION EXHIBITION . . .
IN A MUSEUM 1
SALES GALLERY . . . . . -1
OTHER 1
UNJURIED COMMUNITY EVENT 1
JURIED COMMUNITY EVENT 1
NONE OF THESE. 0

31. How often did you exhibit your work in 1979?

(CIRCLE ONE:)

NOT AT ALL 1
ONCE 2
ONE TO FIVE TIMES. 3
FIVE TO TEN TIMES. 4
MORE THAN TEN TIMES. 5
CONTINUOUSLY 6

32. In the last three years have you won any awards or prizes for your work?

YES. 1
NO 0

33. What are the main problems that you face in exhibiting your work?

(CIRCLE ALL THAT APPLY:)

TOO FEW OUTLETS 1
INSUFFICIENT DISPLAY SPACE 1
NO APPROPRIATE EXHIBITION/SELLING SPACE. 1
COMMUNITY POORLY INFORMED ABOUT EXISTING EXHIBITS, SHOPS 1
OTHER (SPECIFY)_____
NONE 0

34. Where do you think are the best places to exhibit your work?

(CIRCLE ALL THAT APPLY:)

AT FAIRS 1
YOUR OWN SHOP. 1
CRAFT SHOPS. 1
OTHER RETAIL OUTLETS 1
CO-OP. 1
ART GALLERIES. 1
MAIL ORDER 1
WHOLESALER 1
WORK GROUP MEETINGS 1
OTHER (SPECIFY)_____

IF YOU DO NOT SELL YOUR WORK SKIP TO Q.38.

35. Do you have someone who represents you in the sale of your works such as a commercial dealer or agent?

YES. 1
NO . . . . . (SKIP TO Q.36). 0

35A. Which type of representative is best for you?

COMMERCIAL DEALER. 1
AGENT. 2
OTHER (SPECIFY)_____

36. What are the main problems that you face in selling your work?

(CIRCLE ALL THAT APPLY:)

TOO FEW OUTLETS. 1
INSUFFICIENT DISPLAY SPACE 1
NO APPROPRIATE SELLING SPACE 1
COMMUNITY POORLY INFORMED ABOUT EXISTING SHOPS 1
COMMUNICATING WITH CUSTOMERS/CLIENTS 1
PRESENTING WORK TO POTENTIAL CUSTOMERS/CLIENTS 1
A LACK OF BUSINESS MANAGEMENT SKILLS 1
OTHER (SPECIFY)_____

37. What do you think are the best ways to sell your work?

(CIRCLE ALL THAT APPLY:)

AT FAIRS 1
YOUR OWN SHOP. 1
CRAFT SHOPS. 1
OTHER RETAIL OUTLETS 1
CO-OPS 1
ART GALLERIES 1
MAIL ORDERS 1
WHOLESALER 1
WORK GROUP MEETINGS 1
OTHER (SPECIFY)_____

38. What was your average household income, before taxes and other deductions, in 1979?

INCOME FROM CRAFTS $_____
INCOME FROM CRAFT-RELATED SOURCES $_____
INCOME FROM TEACHING CRAFTS $_____
NON-CRAFT INCOME $_____
INCOME CONTRIBUTED BY OTHER HOUSEHOLD MEMBERS $_____

39. In 1979, what were your total expenses for:

	APPROXIMATE COST FOR 1979
DUES TO CRAFTS ORGANIZATIONS . . .	$_____
PUBLICATIONS/BOOKS RELATED TO YOUR CRAFT	$_____
MATERIALS FOR YOUR CRAFT	$_____
SALARY FOR APPRENTICES: IN KIND AND FRINGE BENEFITS. . .	$_____
SALARY FOR EMPLOYEES INCLUDING FRINGE BENEFITS	$_____
EQUIPMENT OR TOOLS	$_____
WORKSPACE/STORAGE (INCLUDING UTILITIES, REPAIRS, UPKEEP ON EXISTING EQUIPMENT). . . .	$_____
TRAVEL IN CONNECTION WITH YOUR CRAFTS WORK	$_____
COST OF PHOTOGRAPHING YOUR WORK	$_____

40. In 1979 did you purchase any equipment or materials in a cooperative arrangement with others?

YES. . .	MATERIALS	1
	EQUIPMENT	2
	BOTH	3
NO		0

41. Do you trade or exchange your work for goods or services such as basic necessities (food, shelter, or health care) or art work?

YES. . .	LIVING NECESSITIES	1
	HEALTH/DENTAL CARE	2
	ART WORKS.	3
NO		0

42. What is the most important problem facing you as a crafts artist in the U.S. today?

_____

_____

43. How do you stay in touch with changes or trends in the crafts world? Do you . . .

43A. Visit art galleries?

YES. 1

NO 0

43B. Read crafts magazines?

YES . . . which ones?

_____

_____

_____

NO 0

43C. Belong to crafts organizations?

YES. . . how many crafts organizations? _____

NO . . . . . .(SKIP TO Q.43E). 0

43D. List the three most important craft organizations to which you belong:

_____

_____

_____

43E. Do you collect crafts?

YES. 1

NO 0

44. Are you . . .

FEMALE 1

MALE 2

45. What is your age?

YEARS_____

46. What is your marital status?

NEVER MARRIED. 1

MARRIED 2

WIDOWED/DIVORCED/SEPARATED 3

47. If your main occupation is not crafts production which of the following categories best represents your main occupation?

CLERICAL such as bank teller, bookkeeper, secretary, typist, mail carrier, ticket agent 1

TRADESMAN such as baker, automobile mechanic, machinist, painter, plumber, telephone installer, carpenter . . . 2

FARMER, FARM MANAGER 3

HOMEMAKER OR HOUSEWIFE 4

LABORER such as construction worker, car washer, sanitary worker, farm laborer 5

MANAGER, ADMINISTRATOR such as sales manager, office manager, school administratr, buyer, restaurant manager, government official 6

MILITARY such as career officer, enlisted man or woman in the armed forces 7

OPERATIVE such as meat cutter; assembler; machine operator; welder; taxicab, bus, or truck driver. . . . 8

PROFESSIONAL such as accountant, artist, clergyman, dentist, physician, resistered nurse, engineer, lawyer, librarian, teacher, writer, scientist, social worker, actor, actress 9

PROPRIETOR OR OWNER such as owner of a small business, contractor, restaurant owner 10

SALES such as a salesman, sales clerk, advertising or insurance agent, real estate broker 11

SERVICE such as barber, beautician, practical nurse, private household worker, janitor, waiter, detective, policeman or guard, sheriff, fireman . . .12

TECHNICAL such as draftsman, medical or dental technician, computer programmer 13

47A. Do the skills employed in your main occupation assist in your crafts work?

YES 1

NO 0

48. If crafts production is your main occupation, did you have another occupation before coming to crafts?

YES . . . Which? Select a category from the list in Q.47 and place the number of the category here: _____

NO 0

DO NOT PRODUCE CRAFTS 99

49. Do you own or rent your home?

OWN 1

RENT 2

50. How many people live in your household, including yourself?

PERSONS INCLUDING MYSELF _____

51 How many dependents do you have who live with you or whom you support?

DEPENDENTS _____

52. What is your racial background?

WHITE 1

BLACK 2

AMERICAN INDIAN OR ALASKAN NATIVE 3

ASIAN OR PACIFIC ISLANDER 4

53. Do you consider yourself to be of Hispanic origin or background?

YES 1

NO 0

54. Which of the following best describes the community in which you live?

A RURAL AREA 1

AN URBAN AREA. 2

A SUBURBAN AREA 3

54A. What is the approximate size of the population of your community?

LESS THAN 5,000 1

5,000-50,000 2

50,000-100,000 3

100,000-500,000. 4

OVER 500,000 5

55. Are there any general comments that you would like to make about the position of the crafts artist in the United States today?

_____

_____

_____

THANK YOU VERY MUCH FOR YOUR COOPERATION IN THIS STUDY. PLEASE RETURN THIS QUESTIONNAIRE IN THE ENCLOSED POST-PAID ENVELOPE.

ATTACHMENT 7

Question Justifications

Question Number	Item Description	Explanation
1-2	current involvement and total number of years in crafts	Self identification of Respondent's current level of participation in crafts; part of the development of a typology of crafts-artists.
3-10	training in crafts	Source and amount of training are identified together with the Respondent's level of satisfaction with the training and plans for and barriers to additional training. Financial and practical support during training such as fellowships and apprenticeships are also included. Training variables will be used to explore the relationship between amount and level of training and proficiency (income, number of exhibits, shows, etc.) in crafts.
11-13	crafts media	Not only is the crafts-artist's current medium of interest, but also other media in which the crafts-artist works, the length of time one has worked in his/her primary medium, and changes in media over the last three years together with the reasons for change.
14	type of works	Another aspect in the development of the typology is whether unique or multiple works predominate.
15	commissioned work	The amount of commissioned work in terms of number of works and the fees received is of concern as well as the prevalence of work done for architects, interior decorators, and fashion designers.
16-18	satisfactions and goals	Knowing the chief satisfactions found in crafts work, the barriers to satisfaction and the goals towards which crafts-artists strive facilitates the evaluation of current programs and the planning of future ones.

19-21	influences	The crafts-artist's perception of the source of major influences on his/her work and the immediate influence of family and others in the everyday environment can be useful in understanding how one begins and is sustained in crafts work.
22-29	production and professionalism	An objective measure of the Respondent as a professional and the extent of the setting, e.g., the presence or absence of apprentices and employees and the location of the workshop. Producing work for sale, support from the income produced from sales and the possession of business skills are additional commitment to the craft as a profession. Questions 28 and 29 approach the subject of real or perceived discrimination against the crafts-artist.
30	teaching	Teaching is a natural adjunct to crafts production with interest in the location, hours per week, and level of students providing a description of the level of teaching among crafts-artists.
31-39	showing and selling	The extent of showing and selling are vital to achieving recognition and income. Experiences, especially problems in these important areas, identify barriers to self-support or satisfaction.
40-43	income and expenses	Income and expenses are important criteria for the success and continuation of crafts-artists. An understanding of the relationship of income from crafts (and other sources) by type of media, training, type of object and availability of material production space and marketing facilities will be possible.
44	most important problem	In planning future programs as well as evaluating the effectiveness of current ones the target population's perception of their main problems is essential.
45	keeping current with crafts world	Another aspect of the typology of crafts-artists and a measure of involvement in the crafts world is keeping current via participation in crafts organizations, collecting crafts, and reading magazines and visiting galleries.

46-57	descriptive characteristics	The relationship between the Respondent's demographic and household characteristics and his/her crafts work is necessary if we are to understand more about the composition of various components of the crafts world, for example by media type, level of involvement, and income/satisfaction.
50	education	Level of formal education completed, major or primary field of study, and if the GI Bill contributed to the education of crafts-artists. Extent of education in relation to success as a crafts-artist.
58	general comments	An opportunity for crafts-artists to express any concerns not explicitly addressed earlier in the questionnaire.

ATTACHMENT 8

Advance Mailing Materials

NATIONAL ENDOWMENT FOR THE ARTS
WASHINGTON D.C. 20506

A Federal agency advised by the National Council on the Arts

September 8, 1980

Dear Crafts-Artist:

The National Endowment for the Arts needs your assistance. We are conducting a survey of crafts-artists who are members of crafts organizations. This survey is a follow-up to the Census of Crafts Organizations conducted in 1978 and is a further step in providing information which will enable us to form policies and programs that are responsive to the needs of the crafts world on both the local and national levels.

Your name was selected by a random sampling method from among thousands of other crafts-artists. Your response to the questionnaire is of particular importance because you represent other crafts-artists like yourself.

We have asked Mathematica Policy Research to carry out this survey and so you will be receiving a copy of a questionnaire from them in a few days. Please complete and return it to them as soon as you are able.

Thank you for helping us.

Sincerely,

Eudorah Moore

Eudorah Moore
Crafts Coordinator

EM:ha
Enclosure

P.S. Please take the time to complete the enclosed prepaid postcard and mail it as soon as you can.

←PLEASE CORRECT THIS LABEL, IF NECESSARY.

My telephone number is:

(___ ___ ___)-___ ___ ___-___ ___ ___ ___

CHECK THE APPROPRIATE BOX BELOW AND RETURN THIS CARD.

Are you a crafts-artist?

☐ YES

☐ NO If not, how would you describe your involvement in crafts?

_____

_____

NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES

BUSINESS REPLY MAIL

FIRST CLASS PERMIT NO. 727 PRINCETON, N.J. 08540

POSTAGE WILL BE PAID BY ADDRESSEE

MATHEMATICA POLICY RESEARCH
SURVEY DIVISION
P.O. BOX 2393
PRINCETON, NEW JERSEY 08540

ATTN: AUDREY MCDONALD

NATIONAL
ENDOWMENT
FOR
THE ARTS

WASHINGTON
D.C. 20506

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National Endowment for the Arts

158

Mathematica Policy Research, Inc.

mpr

P.O. Box 2393
Princeton
New Jersey 08540
609-799-2600

September 1980

Dear Crafts-Artist:

The National Endowment for the Arts has contracted with Mathematica Policy Research to conduct a national survey of crafts-artists. We have drawn our sample from people who belong to crafts organizations, and/or sell through major sales outlets and/or subscribe to crafts periodicals.

The Endowment is attempting to assist American craftspersons on both the local and national levels. In 1978, it funded a Census of Crafts Organizations which represented a major step in obtaining information needed to carry out this important project. The present survey is equally important because it will add significantly to the presently available data on such an important aspect of American life.

The enclosed questionnaire has been designed to require a minimum of your time. Most questions can be answered by simply circling a code number. Although your participation is voluntary, we hope you will work with us to ensure that craftspersons like yourself are fully represented in this survey. To protect confidentiality, the survey results will be reported in aggregate form only and individual craftspersons will not be identified.

A prepaid addressed envelope is enclosed. We are eager to complete the study and a prompt reply would be most appreciated. If you are not a craftsperson or you do not collect or read about crafts, visit crafts shows or do not have a crafts-related occupation, please complete the enclosed postcard but leave the questionnaire blank and return them both in the envelope.

Sincerely,

Audrey McDonald
Project Director

AM:ha
Enclosures

P.S. If you have any questions about the study or this questionnaire, please feel free to call me at (609) 799-2600, extension 2542.

1. Which of the following best describes your current involvement with crafts?

(CIRCLE THE ONE CODE NUMBER THAT BEST APPLIES)

CREATING/PRODUCING CRAFTS IS MY PRIMARY OCCUPATION 1

CREATING/PRODUCING CRAFTS IS MY SECONDARY OCCUPATION 2

I AM A FULL-TIME TEACHER OF CRAFTS 3

I AM A FULL-TIME STUDENT OF CRAFTS 4

MY CRAFT IS MY MAIN LEISURE ACTIVITY 5

I DO OCCASIONAL WORK IN CRAFTS 6

OTHER (SPECIFY): _____ [___[___]

2. How many years altogether have you been working in crafts?

YEARS _____

3. What kind of training have you had throughout your involvement in crafts?

	HOW MANY?
LESSONS FROM FAMILY MEMBERS OR FRIENDS . . .	YEARS_____
SELF-TAUGHT	YEARS_____
SCHOOL-ART CLASS, TEACHER DEMONSTRATION. . .	YEARS_____
COMMUNITY CENTER OR RECREATION PROGRAM . . .	COURSES_____
COLLEGE/UNIVERSITY COURSE IN ART	COURSES_____
APPRENTICESHIP	MONTHS_____
ADULT EDUCATION COURSES.	COURSES_____
WORKSHOPS HELD BY CRAFTS SCHOOLS OR ORGANIZATIONS	WORKSHOPS_____
PRIVATE LESSONS FROM PROFESSIONAL.	YEARS_____
PROFESSIONAL WORKSHOPS	WORKSHOPS_____

4. Overall, how satisfied are you that the training you received allows you to express yourself in your craft?

VERY SATISFIED 1
SATISFIED 2
UNSATISFIED 3
VERY UNSATISFIED 4

5. Are you currently receiving training in your craft?

IF YES . . . HOW MANY HOURS PER WEEK? HOURS_____
NO 0

6. Do you plan to take additional training in your craft?

YES 1
NO 0

7. Are there barriers that prevent your obtaining more training?

YES . . . WHAT ARE THEY? _____

_____

[___[___]

NO 0

8. Have you ever received a fellowship, grant, or other form of support from a governmental agency or foundation?

YES 1
NO . . . . . (SKIP TO 9.) 0

8A. Who provided the support?

AGENCY (PLEASE SPECIFY) _____
[___[___]

(CIRCLE ALL THAT APPLY)

. . .FEDERAL 1
. . .STATE 2
. . .LOCAL 3

FOUNDATION (SPECIFY)_____
[___[___]

9. Are you, or have you been, an apprentice?

YES. . .I WAS. . (SKIP TO 10.) 1
. . .CURRENTLY. 2
NO . . . . . (SKIP TO 10.) 0

9A. How long have you been an apprentice? YEARS_____

9B. On the average, how many hours per week do you work as an apprentice?

HOURS_____

9C. Including the time you have already spent as an apprentice, how long is your apprenticeship?

YEARS_____

9D. What is your average monthly income from your work as an apprentice?

MONTHLY $_____

UNPAID 0

10. Do you have a professional degree such as a Master of Fine Arts (MFA)?

YES 1
NO 0

11. In which of the following media do you currently work? (PLEASE CIRCLE ALL THE NUMBERS THAT APPLY. THEN CIRCLE THE LETTER TO THE LEFT OF THE MEDIUM THAT YOU CONSIDER TO BE YOUR PRIMARY MEDIUM.)

(CIRCLE ALL THE NUMBERS THAT APPLY)

A FIBER. 1
B CLAY 2
C LEATHER 3
D PAPER 4
E GLASS 5
F METAL 6
G WOOD 7
H OTHER (SPECIFY)_____

[___[___]

12. How long have you worked in your primary medium?

LESS THAN ONE YEAR 1
ONE TO FIVE YEARS 2
SIX TO TEN YEARS 3
MORE THAN TEN YEARS 4

13. During the last three years have you changed from one or more primary medium(a) to another?

YES 1
NO . . . . . (SKIP TO 14.) 0

13A. Why did you change media?

(CIRCLE ALL THAT APPLY)

DISCOVERED NEW THEME 1
INCREASING COSTS OF ENERGY 1
FEW TEACHING POSITIONS AVAILABLE 1
CHANGE OF INTEREST 1
OTHER (SPECIFY)_____
[___[___]

14. During the last three years have you mainly produced:

WORKS THAT ARE ONE OF A KIND 1
MULTIPLES OF THE SAME WORK 2
PROTOTYPES FOR INDUSTRY 3

15. Do you do commissioned work?

YES 1
NO . . . . . (SKIP TO 16.) 0

15A. For whom do you do commissioned work?

(CIRCLE ALL THAT APPLY)

ARCHITECTS 1
INTERIOR DECORATORS 1
FASHION DESIGNERS 1
OTHER (SPECIFY) _____
[___[___]

15B. How many commissioned works did you do in the last twelve months?

WORKS_____

NONE 0

15C. What was the approximate dollar amount of your lowest and highest commissioned sale in the last twelve months?

LOWEST . . . . . $_____

HIGHEST . . . . . $_____

16. What are the chief satisfactions that you derive from working in your craft? PLEASE RANK THE FOLLOWING MOST IMPORTANT SATISFACTIONS:

MEANS OF CREATIVE EXPRESSION . . . . . _____

LIFE'S WORK . . . . . _____

SENSE OF ACCOMPLISHMENT . . . . . _____

PRODUCING WORK THAT OTHERS WILL PURCHASE . . . . . _____

DERIVING A SIGNIFICANT PORTION OF INCOME FROM YOUR CRAFT . . . . . _____

DIVERSION FROM DAILY ROUTINE . . . . . _____

OTHER (SPECIFY) _____ _____

[___[___]

17. At the present time, what barriers do you see to further satisfaction from your work?

(CIRCLE ALL THAT APPLY)

LACK OF . . . TRAINING 1
. . . STUDIO SPACE 1
. . . MATERIALS AVAILABLE 1
. . . MATERIALS--DUE TO EXPENSE 1
. . . RECOGNITION 1
. . . EXPOSURE AND EDUCATION OF PUBLIC TO CRAFTS AS A WHOLE 1
. . . MARKETABILITY 1
. . . PEER COMMUNICATION 1

CONCERNS OVER HAZARDS RELATED TO MATERIALS/ EQUIPMENT USED IN YOUR CRAFT 1

NON-CRAFTS OBLIGATIONS 1

PRESSURE FROM CURRENT PRODUCTION COMMITMENTS 1

OTHER (SPECIFY)_____
[___[___]

NONE 0

18. Do you have particular goal(s) in your craft that you would like to achieve in the next five years?

(CIRCLE ALL THAT APPLY)

YES . . . . . WIN RECOGNITION/AWARD 1
. . . DEVELOP ARTISTIC COMPETENCE 1
. . . INCREASE INCOME FROM SALE OF UNIQUE WORKS . 1
. . . INCREASE INCOME FROM SALE OF PRODUCTION WORKS 1
. . . DEVOTE MORE TIME TO CRAFT 1
. . . OTHER (SPECIFY)_____
[___[___]

NO 0

19. Is your work primarily influenced by:

(CIRCLE THE ONE CODE NUMBER THAT BEST APPLIES)

AMERICAN FOLK THEMES 1

ETHNIC/CULTURAL TRADITIONS 2

CURRENT TRENDS IN YOUR CRAFT 3

OTHER ART FORMS 4

A MOVEMENT OR SCHOOL IN THE ART WORLD 5

OTHER (SPECIFY)_____

[___[___]

19A. Please describe this influence:

_____

_____

[___[___]

20. Do/did your parents work in crafts?

YES . . . CRAFT WORK IS/WAS THEIR PRIMARY SOURCE OF INCOME 1

. . . CRAFT WORK IS/WAS THEIR SECONDARY SOURCE OF INCOME 2

. . . CRAFT WORK IS/WAS A LEISURE TIME ACTIVITY. . 3

NO 0

21. Do other members of your household work in crafts?

YES . . . SAME CRAFT MEDIUM AS MINE 1

. . . ANOTHER CRAFT MEDIUM (SPECIFY) _____

_____

[___[___]

NO 0

22. Approximately how many hours per week do you spend producing your crafts, that is, designing and making works including preparation time?

HOURS PER WEEK:_____

23. Approximately how many hours per week do you spend marketing your works?

HOURS PER WEEK:_____

24. During the last three years did you work alone or with others?

WORKED ALONE . . . . . (SKIP TO 25.) 1

WORKED WITH A PARTNER 2

WORKED WITH PAID EMPLOYEES 3

WORKED WITH UNPAID HELPERS 4

24A. In the last three years did you have any apprentices?

YES . . . . . HOW MANY? _____

NO . . . . . (SKIP TO 25.) 0

24B. Were these apprentices paid or unpaid?

PAID 1

UNPAID 2

24C. Were these apprentices full-time or part-time?

FULL-TIME 1

PART-TIME 2

25. Where do you spend most of your time working in your craft?

(CIRCLE THE ONE CODE NUMBER THAT BEST APPLIES)

IN YOUR HOME 1
PRIVATE STUDIO OR WORKSHOP 2
COOPERATIVE STUDIO OR WORKSHOP 3
COMMUNITY STUDIO OR WORKSHOP 4
SPACE PROVIDED BY SCHOOL 5
OTHER (SPECIFY)_____
[___[___]

25A. Do you own or rent your primary workspace or is it provided free of cost?

OWN 1
RENT 2
FREE OF COST 3

25B. Do you share your workspace with other crafts-artists?

YES 1
NO 0

26. Do you produce works for sale?

YES 1
NO . . . . . (SKIP TO 28.) 0

26A. Is your primary income from the sale of your crafts?

YES 1
NO 0

26B. In producing work for sale, are the works you make <u>primarily</u> in response to:

(CIRCLE THE ONE CODE NUMBER THAT BEST APPLIES)

YOUR OWN STANDARDS OF FORM AND EXPRESSION 1
DEMANDS OF THE MARKET 2
OTHER (SPECIFY)_____
[___[___]

27. Do you have any training in business skills helpful in the sale of your work such as accounting, contracting, advertising, merchandising?

YES . . . . . (SKIP TO 28.) 1

NO 0

27A. Do you feel you need training in such business skills?

YES 1

NO 0

28. Have you ever applied for a loan from a lending institution to assist with the expenses of your craft work?

YES 1

NO . . . . . .(SKIP TO 29.). 0

28A. Was the loan granted?

YES 1

NO 0

29. In the last three years did local zoning or building regulations that would limit your crafts work cause you to relocate your work space or to avoid locating your work space in an area?

YES . . . RELOCATE 1

. . . AVOID AREA 2

NO . . . . . (SKIP TO 30.) 0

29A. When considering areas in which to locate your workshop, which of the following was of concern to you?

(CIRCLE ALL THAT APPLY)

COMMUNITY ACCEPTANCE OF CRAFTS ARTISTS 1

AVAILABILITY OF RAW MATERIALS 1

LOCAL ORDINANCES RESTRICTING CRAFTS ACTIVITIES OR STORAGE OF MATERIALS 1

OTHER (SPECIFY)_____

[___[___]

30. Have you taught crafts in the last three years?

YES 1

NO . . . . . (SKIP TO 31.) 0

30A. Where do/did you teach crafts?

(CIRCLE ALL THAT APPLY)

CRAFTS SCHOOL 1

PROFESSIONAL WORKSHOPS 1

PRIVATE LESSONS. 1

PUBLIC SCHOOLS 1

ADULT EDUCATION COURSES. 1

COMMUNITY CENTER/ARTS LEAGUE 1

CRAFTS SHOP 1

ART SCHOOL OR COLLEGE. 1

COLLEGE OR UNIVERSITY. 1

OTHER (SPECIFY)_____

[___[___]

30B. Approximately how many hours per week do/did you teach?

HOURS PER WEEK:_____

30C. Are/were your students:

(CIRCLE ALL THAT APPLY)

BEGINNING 1

INTERMEDIATE 1

ADVANCED 1

31. Where do you show or sell your work?

(CIRCLE ALL THAT APPLY)

AT ART/CRAFTS FAIRS 1
YOUR OWN SHOP/STUDIO 1
CRAFTS SHOPS 1
OTHER RETAIL OUTLETS 1
CO-OP 1
COMMISSIONED WORK FOR CLIENTS. 1
ART/CRAFTS GALLERIES 1
MAIL ORDER 1
WHOLESALER 1
WORK GROUP MEETINGS. 1
OTHER (SPECIFY)_____
[___[___]

DO NOT SHOW OR SELL WORK . . . . (SKIP TO 40.) 0

32. Which of the following did you participate in during the last twelve months?

(CIRCLE ALL THAT APPLY)

ART/CRAFTS FESTIVALS 1
ONE-PERSON EXHIBITION. . .
IN A . . . MUSEUM. 1
. . . SALES GALLERY 1
. . . OTHER 1
GROUP INVITED EXHIBITION . . .
IN A . . . MUSEUM. 1
. . . SALES GALLERY 1
. . . OTHER 1
GROUP COMPETITION EXHIBITION . . .
IN A . . . MUSEUM. 1
. . . SALES GALLERY 1
. . . OTHER 1
JURIED CRAFTS EVENT. 1
UNJURIED COMMUNITY EVENT 1
JURIED COMMUNITY EVENT 1
NONE OF THESE . . . . . (SKIP TO 40.) 0

33. How often did you show or exhibit your work in the last twelve months?

(CIRCLE THE ONE CODE NUMBER THAT BEST APPLIES)

NOT AT ALL 1
ONCE 2
TWO TO FIVE TIMES 3
SIX TO TEN TIMES 4
MORE THAN TEN TIMES. 5
CONTINUOUSLY 6

34. In the last three years have you won any awards or prizes for your work?

YES 1
NO 0

35. What are the main problems that you face in showing or exhibiting your work?

(CIRCLE ALL THAT APPLY)

TOO FEW OUTLETS. 1
INSUFFICIENT DISPLAY SPACE 1
NO APPROPRIATE EXHIBITION/SELLING SPACE. 1
COMMUNITY POORLY INFORMED ABOUT EXISTING EXHIBITS, SHOPS. 1
OTHER (SPECIFY)_____ [___[___]
NONE 0

36. Where do you think are the best places to show or exhibit your work?

(CIRCLE ALL THAT APPLY)

AT ART/CRAFTS FAIRS. 1
YOUR OWN SHOP 1
CRAFTS SHOPS 1
CO-OP 1
ARTS OR CRAFTS GALLERIES 1
ART SCHOOL OR COLLEGE. 1
COLLEGE OR UNIVERSITY. 1
OTHER (SPECIFY)_____ [___[___]
DO NOT SELL WORKS . . . (SKIP TO 40.) 0

37. Do you have someone who represents you in the sale of your works such as a commercial dealer or agent?

YES 1
NO . . . . . .(SKIP TO 38.). 0

37A. Which type of representative do you use?

COMMERCIAL DEALER 1
AGENT 2
OTHER (SPECIFY)_____
[___[___]

38. What are the main problems that you face in selling your work?

(CIRCLE ALL THAT APPLY)

TOO FEW OUTLETS. 1
INSUFFICIENT DISPLAY SPACE 1
NO APPROPRIATE EXHIBITION/SELLING SPACE. 1
COMMUNITY POORLY INFORMED ABOUT EXISTING EXHIBITS, SHOPS. 1
COMMUNICATING WITH CUSTOMERS/CLIENTS 1
PRESENTING WORK TO POTENTIAL CUSTOMERS/CLIENTS 1
A LACK OF BUSINESS MANAGEMENT SKILLS 1
OTHER (SPECIFY)_____
[___[___]

39. What do you think are the best ways to sell your work?

(CIRCLE ALL THAT APPLY)

AT ART/CRAFTS FAIRS. 1
YOUR OWN SHOP/STUDIO 1
CRAFTS SHOPS 1
OTHER RETAIL OUTLETS 1
CO-OPS 1
ART/CRAFTS GALLERIES 1
MAIL ORDERS 1
WHOLESALER 1
WORK GROUP MEETINGS 1
AGENT/DEALER 1
OTHER (SPECIFY)_____
[___[___]

40. How much did you and other persons living in your household earn in the last twelve months from the following sources before taxes and other deductions? (ESTIMATES ARE ACCEPTABLE—REMEMBER, THIS INFORMATION WILL ONLY BE USED IN SUMMARY FORM.)

YOUR OWN INCOME . . . FROM CRAFTS SALES $_____

. . . FROM CRAFTS-RELATED SOURCES $_____

. . . FROM TEACHING CRAFTS $_____

. . . FROM NON-CRAFTS INCOME $_____

CRAFTS INCOME OF OTHER HOUSEHOLD MEMBERS $_____

OTHER INCOME OF ALL OTHER HOUSEHOLD MEMBERS $_____

41. In the last twelve months, what were your total expenses for:

DUES TO CRAFTS ORGANIZATIONS . . . . . $_____

PUBLICATIONS/BOOKS RELATED TO YOUR CRAFT . . . . . $_____

MATERIALS FOR YOUR CRAFT . . . . . $_____

SALARY FOR APPRENTICES (INCLUDING IN-KIND AND FRINGE BENEFITS) . . . . . $_____

SALARY FOR EMPLOYEES INCLUDING FRINGE BENEFITS . . . . . $_____

EQUIPMENT OR TOOLS . . . . . $_____

WORKSPACE/STORAGE (INCLUDING UTILITIES, REPAIRS, UPKEEP ON EXISTING EQUIPMENT) $_____

TRAVEL (INCLUDING CAR EXPENSES) IN CONNECTION WITH YOUR CRAFTS WORK . . . $_____

COST OF PHOTOGRAPHING YOUR WORK. . . . . $_____

INSURANCE FOR YOUR WORKS AND WORKSPACE . $_____

OTHER CRAFTS-RELATED EXPENSES (SPECIFY) _____ $_____

[___[___]

42. In the last twelve months, did you purchase any equipment or materials through a cooperative arrangement with others?

YES . . . MATERIALS 1
. . . EQUIPMENT 2
. . . BOTH 3
NO 0

43. Do you trade or exchange your work for goods or services such as basic necessities (food, shelter, or health care) or crafts and/or art work?

(CIRCLE ALL THAT APPLY)

YES . . . LIVING NECESSITIES 1
. . . HEALTH/DENTAL CARE 2
. . . CRAFT AND/OR ART WORKS 3
NO 0

44. What is the <u>most</u> important problem facing you as a crafts artist in the U.S. today?

_____

_____ [___[___]

45. During the last 12 months did you . . .

45A. visit art/crafts galleries/museums?

YES 1
NO 0

45B. read crafts magazines/publications?

YES . . . Which ones? 1

_____ [___[___[___]

_____ [___[___[___]

_____ [___[___[___]

_____ [___[___[___]

NO 0

45C. belong to crafts organizations?

YES . . . HOW MANY CRAFTS ORGANIZATIONS? _____

NO . . . . . .(SKIP TO 45E.) 0

45D. Please list the crafts organizations to which you belong that are most important to you:

_____ [___[___[___[___]

_____ [___[___[___[___]

_____ [___[___[___[___]

_____ [___[___[___[___]

45E. collect crafts?

YES 1

NO 0

46. Are you . . .

FEMALE 1

MALE 2

47. When were you born? YEAR OF BIRTH _____

48. What is your marital status?

NEVER MARRIED 1

MARRIED 2

WIDOWED/DIVORCED/SEPARATED 3

49. What is your current employment status:

(CIRCLE THE ONE CODE NUMBER THAT BEST APPLIES)

WORK FULL-TIME (30 HOURS OR MORE PER WEEK) . . (GO TO 49A.). . . . 1

WORK PART-TIME . . . . . (GO TO 49A.). . . . 2

FULL-TIME HOMEMAKER OR HOUSEWIFE . (SKIP TO 50.) . . . 3

FULL-TIME STUDENT . . . . . (SKIP TO 50.) . . . 4

RETIRED . . . . . (SKIP TO 50.) . . . 5

UNEMPLOYED . . . . . (SKIP TO 50.) . . . 6

[illegible], NOT WORKING . . . . . (SKIP TO 50.) . . . 7

49A. Is your main occupation crafts production?

YES . . . . . (SKIP TO 49D) 1

NO . . . . . ~~(SKIP TO 49D)~~ 0

49B. Do the skills employed in your main occupation assist in your crafts work?

YES 1

NO 0

49C. Which of the following categories best represents your main occupation?

CLERICAL such as bank teller, bookkeeper, secretary, typist, mail carrier, ticket agent 1

SKILLED WORKER such as baker, automobile mechanic, machinist, painter, plumber, telephone installer, carpenter 2

FARMER, FARM MANAGER 3

LABORER such as construction worker, car washer, sanitary worker, farm laborer 4

MANAGER, ADMINISTRATOR such as sales manager, office manager, school administrator, buyer, restaurant manager, government official 5

MILITARY such as career officer, enlisted man or woman in the armed forces 6

OPERATIVE such as meat cutter; assembler; machine operator; welder; taxicab, bus, or truck driver 7

PROFESSIONAL such as accountant, artist, clergyman, dentist, physician, registered nurse, engineer, lawyer, librarian, teacher, writer, scientist, social worker, actor, actress . . . 8

PROPRIETOR OR OWNER such as owner of a small business, contractor, restaurant owner 9

SALES such as a salesman, sales clerk, advertising or insurance agent, real estate broker 10

SERVICE WORKER such as barber, beautician, practical nurse, private household worker, janitor, waiter, detective, policeman or guard, sheriff, fireman 11

TECHNICAL such as draftsperson, medical or dental technician, computer programmer 12

OTHER (SPECIFY)_____ [___[___]

49D. If crafts production is your main occupation, did you have another occupation before coming to crafts?

YES. . . WHICH? SELECT A CATEGORY FROM THE LIST IN QUESTION 49C. AND PLACE THE NUMBER OF THE CATEGORY HERE: _____

NO 0

DO NOT PRODUCE CRAFTS 99

50. What is the highest level of school you have completed?

SOME HIGH SCHOOL 1

HIGH SCHOOL DIPLOMA 2

SOME COLLEGE 3

TWO YEAR COLLEGE DEGREE 4

FOUR YEAR COLLEGE DEGREE 5

TECHNICAL/VOCATIONAL DEGREE OR CERTIFICATE 6

GRADUATE WORK 7

MASTERS DEGREE 8

DOCTORATE, PROFESSIONAL DEGREE 9

OTHER (SPECIFY) _____

[___[___]

50A. What was your major or field?

_____

[___[___]

50B. Did you receive G.I. Bill benefits to enable you to attend school or to finish your degree work?

YES 1

NO 0

51. Do you own or rent your home?

OWN 1

RENT 2

52. How many people live in your household, including yourself?

PERSONS INCLUDING MYSELF_____

53. How many dependents do you have who live with you or whom you support?

DEPENDENTS _____

54. What is your racial background?

WHITE 1

BLACK 2

AMERICAN INDIAN OR ALASKAN NATIVE 3

ASIAN OR PACIFIC ISLANDER 4

55. Do you consider yourself to be of Hispanic origin or background?

YES 1

NO 0

56. Which of the following best describes the community in which you live?

A RURAL AREA 1

AN URBAN AREA 2

A SUBURBAN AREA 3

56A. What is the approximate population size of your community?

LESS THAN 5,000 1

5,000 - 49,999 2

50,000 - 99,999 3

100,000 - 499,999 4

OVER 500,000 5

57. Are there any general comments that you would like to make about the position of the crafts-artist in the United States today?

_____

_____

_____

[___[___]

THANK YOU VERY MUCH FOR FILLING OUT THIS QUESTIONNAIRE.
PLEASE RETURN IT IN THE ENCLOSED POSTPAID ENVELOPE.

OMB # 128580004
Expiration Date: 12/31/80

Mathematica Policy Research, Inc.
mpr
P.O. Box 2393
Princeton
New Jersey 08540
609-799-2600

September, 1980

Dear Crafts-Artist,

Thank you for returning the postcard in connection with our study of crafts-artists for the National Endowment for the Arts.

We have read your comments and feel that you should be included in the survey.

Would you please take a few minutes to fill out the enclosed questionnaire and return it to us in the prepaid self-addressed envelope.

Thank you.

Sincerely,

Audrey McDonald

Audrey McDonald
Project Director

AM;hta
Enclosure

ATTACHMENT 10

Follow-up Post-card

National Endowment for the Arts
and
Mathematica Policy Research

A few days ago we sent you a questionnaire about your participation in crafts. If you have already completed the questionnaire and returned it, thank you. However, if you have not yet completed the questionnaire, would you do so today? As you know, the success of any study depends on getting a response from everyone.

Thank you.

Sincerely,

Audrey McDonald
Project Director

P.S. Please call Eleanor Burnette or me, collect, at (609) 799-2600 if you did not receive or would like another copy of the questionnaire.

Landing of Rochambeau, 1780

© USPS 1980

ATTACHMENT 11

Follow-up Letter

Mathematica Policy Research, Inc.

P.O. Box 2393
Princeton
New Jersey 08540
609-799-2600

September, 1980

Dear Crafts-Artist:

The National Endowment for the Arts needs your help to better understand the satisfactions, problems and circumstances of craft-artists. We recently sent you a questionnaire about these topics, but we are concerned it may not have come to your attention.

If you have received the questionnaire, please take a few minutes to go through and note your answers--the questions are easy to complete. When you finish, return it to us in the postage-paid envelope.

Your participation in the survey is voluntary and all the information you supply will be kept confidential; only summary totals will be used. The results will be published by the Endowment for the Arts and reported in Crafts magazines.

If you have not received a copy of the questionnaire, please complete and return the enclosed postcard, or call Eleanor Burnette or me collect in Princeton at (609) 799-2600. We will be sure you get a questionnaire as soon as possible.

Thank you very much for your time and cooperation.

Sincerely,

Audrey McDonald

Audrey McDonald
Project Director

Mathematica Policy Research, Inc.

P.O. Box 2393
Princeton
New Jersey 08540
609-799-2600

October 14, 1980

Dear

We have continued to mail the crafts-artist survey information to you in the hope of discovering your particular involvement in crafts. It is the purpose of the study to gather information from crafts-artists at all levels of involvement, ranging from hobbyists and weekend artists to professionals producing their work as a means of income.

The questionnaire is a vital step that the National Endowment for the Arts has taken to help crafts-artists achieve the recognition that they deserve. If you have any working involvement in crafts, we need your participation to make the study as representative as possible of crafts-artists and their work environments in all parts of the country. We would like to include the important information that you could provide regarding the media in which you may work. The results of the study will help the National Endowment for the Arts assist craftspersons as a group and individually on local and national levels.

We appreciate the time you spent in consideration of this survey. We hope that you will reconsider your involvement, if you are a crafts-artist, and help to successfully complete the study. The survey results will be published by the National Endowment for the Arts and reported in Crafts magazines. If you have any questions, please call me collect at 609-799-2600, extension 2542. Thank you very much for your cooperation.

Sincerely,

Audrey McDonald
Project Director

AM:eb
enclosure

Mathematica Policy Research, Inc.

P.O. Box 2393
Princeton
New Jersey 08540
609-799-2600

October 29, 1980

Dear

The crafts-artist questionnaire that we sent you is a vital step that the National Endowment for the Arts has taken to help crafts-artists achieve the recognition that they deserve. It is the purpose of the study to gather information from crafts-artists at all levels of involvement, ranging from hobbyists and weekend artists to professionals producing their work as a means of income.

We need your participation to make the study as representative as possible of crafts-artists and their working environments in all parts of the country. We would not like to exclude the important information that you could provide regarding the media in which you work. The results of the study will help the National Endowment for the Arts assist craftspersons on local and national levels.

We appreciate the time you spent in consideration of this survey. We hope that you will reconsider your involvement and help to successfully complete the study. The survey results will be published by the National Endowment for the Arts and reported in Crafts magazines. Thank you very much for your cooperation and have much enjoyment in your work.

Sincerely,

Audrey McDonald
Project Director

AM:eb
enclosure

Mathematica Policy Research, Inc.

P.O. Box 2393
Princeton
New Jersey 08540
609-799-2600
October, 1980

Dear Crafts-Artist:

The crafts-artist questionnaire that we sent you is a vital step that the National Endowment for the Arts has taken to help crafts-artists achieve the recognition that they deserve. We need your participation to make the study as representative as possible of crafts-artists and their working environments in all parts of the country. It is important that information regarding the media in which you work be included in the survey. The results of the study will help the National Endowment for the Arts assist craftspersons on local and national levels.

We appreciate the time you spent in consideration of this survey. We hope that you will reconsider your involvement and help to successfully complete the study. The survey results will be published by the National Endowment for the Arts and reported in Crafts magazines. If you have any questions, please call me collect at (609) 799-2600, extension 2542. Thank you very much for your cooperation.

Sincerely,

Audrey McDonald

Audrey McDonald
Project Director

AM:ha
Enclosure

ATTACHMENT 13

Second Questionnaire Mailing

Mathematica Policy Research, Inc.

P.O. Box 2393
Princeton
New Jersey 08540
609-799-2600

October, 1980

Dear Crafts-Artist,

The enclosed questionnaire and letter are about a survey conducted for the National Endowment for the Arts concerning the satisfactions, problems and contributions of crafts-artists. If you are not a crafts-artist, or if your address and/or telephone number has changed or is incomplete, please make the necessary changes and mail the post-paid postcard.

Although we have mailed this material to you previously, it may never have reached you. It is important to the National Endowment for the Arts that you be included in the study, so we have made another attempt to reach you. You may not have received the first mailing because you have moved or have been away from home in the last few weeks. However, if you completed and returned the questionnaire, we unfortunately did not receive it.

Please complete and return this questionnaire today, using the prepared addressed envelope. It will only take a few minutes to go through and note your answers--the questions are easy to complete. Your participation in the survey is voluntary and all the information you supply will be kept confidential, only summary totals will be used. The results will be published by the National Endowment for the Arts and reported in Crafts magazines.

Thank you very much for your time and cooperation.

Sincerely,

Audrey McDonald

Audrey McDonald
Project Director

An Equal Opportunity Employer

ATTACHMENT 14

Change of Address Letters
to Craft Organizations

DATE

ADDRESS

Dear :

We have reached the midway point in our follow-up procedure for the Survey of Crafts-Artists we are conducting for the National Endowment for the Arts. We contacted you last spring for a list of names and addresses of your members and we greatly appreciate your assistance. In making our mailings we discovered that addresses had changed and consequently questionnaires could not be delivered.

A listing of members of your organization for whom we had this problem are enclosed. Would you please check your membership files and if you have an address different from the one on the pre-addressed labels, correct it in the space provided and return it to us in the enclosed pastage-paid envelope. We will then use the new address for our follow-up procedures. Even if no addresses have changed, I would appreciate if you would check the box "no change in address" and return the form to me.

For your information, I am enclosing a copy of the questionnaire we are using. REsponse has been very good, but I do want to be sure we adequately represent all crafts-artists and that is why I am asking you for this extra effort.

Thank you very much for your help. I will be sure you receive a summary of the survey results as soon as it is available.

Sincerely,

Audrey McDonald
Project Director

AMcD:ha
Enclosures

CHANGE OF ADDRESS FORM
SURVEY OF CRAFTS-ARTISTS

Mathematica Policy Research, Inc.
P.O. Box 2393
Princeton, New Jersey 08540

Please check "No Change" or write in new address and return in the postage-paid envelope.

OLD ADDRESS

NO CHANGE [___]

DIFFERENT ADDRESS

_____

_____

_____

PHONE # ( ) _____ - _____

OLD ADDRESS

NO CHANGE [___]

DIFFERENT ADDRESS

_____

_____

_____

PHONE # ( ) _____ - _____

OLD ADDRESS

NO CHANGE [___]

DIFFERENT ADDRESS

_____

_____

_____

PHONE # ( ) _____ - _____

ATTACHMENT 15

TELEPHONE CONTACT SHEET PREPARATION AND/PROCEDURES FOR CALL BACKS

Numbers below correspond to the sample Contact Sheet attached:

At the beginning of each day, check with supervisor or other staff responsible for issuing questionnaires requiring call backs.

A. PREPARATION OF CONTACT SHEET

1 CHECK APPROPRIATE BOX. "Call Back for Missing Information" used for questionnaires already received, QCed and coded.

"Telephone Follow-Up/Completion" used for non-respondents and/or completion of questionnaire by phone.

2 PUT ON CONTACT SHEET LABEL. Telephone number or spaces provided for it appear at the top of the label. Labels are ordered by ID #.

3 USE DATE IN THE LOG OF THE LAST QUESTIONNAIRE MAILED/DATE QUESTIONNAIRE RECEIVED FROM FINAL STATUS COLUMN.

4 INDICATE DATES FROM THE LOG OF OTHER AND REFUSAL CONVERSION LETTERS SENT. Questionnaires were included in packet.

5 USE TODAY'S DATE, the date on which your contact begins.

6 IF NO PHONE # APPEARS ON THE CONTACT SHEET LABEL, COPY IT FROM THE MASTER LOG; OTHERWISE LEAVE BLANK.

7 MASTER LOG AND POSTCARDS MAY PROVIDE ADDITIONAL INFORMATION WHICH MAY BE USEFUL IN CONVERSATION WITH RESPONDENT.

B. USE OF CONTACT SHEET

If the call-back box is checked on the front page of questionnaire, the column of numbers on the far left side at the top indicate Critical Field questions which are asked first. The column of numbers on the right indicates the non-Critical Field questions to be asked after all Critical Field questions are asked.

1 through 3 YOUR NAME, DATE OF CALL AND TIME.

4 WHEN CALL IS COMPLETE, USE APPROPRIATE CODE INDICATED NEAR BOTTOM OF THE CONTACT SHEET.

Use "2" for the initial refusal if respondent is not adament, belligerent or otherwise abusive. These respondents will be contacted at another time by a different interviewer.

Use "3" for the respondents who are firm, adamant refusals.

4 (Con't.) Use "5" for non-respondent follow-up. Sufficient time may not have elapsed for us to have received their questionnaire, respondent may <u>say</u> questionnaire was mailed, or questionnaire could be lost in the mail. This is <u>not</u> a final status and will require future call back. Indicate in "Notes" of Contact Sheet when future call back will be appropriate based upon R's information. Interviewer might mention to R the possibility of an unspecified call back.

5 USE "NOTES" COLUMN FOR ANY PERTINENT INFORMATION REGARDING R'S AVAILABILITY AND OTHER INFORMATION HELPFUL TO ANOTHER INTERVIEWER ATTEMPTING TO CONTACT RESPONDENT.

Contact Sheets and their questionnaires will be placed in bins or boxes designated by status disposition after each attempt.

SURVEY OF CRAFTS-ARTISTS

TELEPHONE CONTACT SHEET

(A1)

[ ] Call Back for Missing Info. [ ]

[ ] Telephone Follow-up/Completion

Date Q. Mailed/
Received (A3) (A2)

Refusal Letter Mailed (A4)

Date Issued: (A5)

Telephone # (A6) [ ]

Attempt	Int. Name	Date	Princeton Time	Status	Notes
1st	(B1)	(B2) /	(B3) AM PM	(B4) ( )	(B5)
2nd		/	AM PM	( )	
3rd		/	AM PM	( )	

Status Codes:
1 = Completed (Callback or Questionnaire)
2 = First refusal
3 = Final refusal
4 = R Requests another Q.
5 = R has mailed Q./R will mail in Q.
6 = No answer, Busy
7 = Callback
8 = Not a Crafts-Artist

Comments From Log/Post Card:
(A7)

*Not used after pilot test

SURVEY OF CRAFTS ARTISTS
TELEPHONE FOLLOW-UP PROCEDURES

Dial the number listed on the contact sheet. If no number is listed, make one directory assistance call to search for the number. If the phone is answered:

- Introduce yourself--*"My name is ..., I'm calling from Mathematica ... to see if you received the questionnaire about your craft activities we mailed on* (READ DATE FROM CONTACT SHEET).

- Continue immediately with

  --*"did you receive the questionnaire?"*

  --*"do you have any questions?"*

  --IF RESPONDENT RETURNED Q. *"Do you remember when you mailed it?"*

  --IF RESPONDENT DID NOT RETURN Q. *"Would you be able to complete and return it by* (SAY DAY THREE DAYS FROM TODAY)? *Would you like to answer the questions, now over the phone?"* If the respondent agrees ask the first question immediately.

- If the respondent agrees, use a blank questionnaire, ask all questions over the phone being sure the critical field questions have complete responses.

- Regardless of result, complete a contact sheet.

- Make up to three attempts on different days and times from those previously noted on the contact sheet.

- If the questionnaire is completed over the phone, staple the contact sheet to the front cover of the questionnaire and write zero (0) and circle it on page one just above the double line.

SURVEY OF CRAFTS-ARTISTS

Editing and Coding Procedures and Schedules

October 22, 1980

A. GENERAL INSTRUCTIONS

1) Single response questions. (Q. 1, 4, 12, 14, 20, 21, 24, 25, 25A, 26B, 29, 33, 42, 48, 49, 49C, 50, 54, 56, 56A.) Only one response is allowed. If more than one answer code is circled, select one from all those circled using the random number list and X out the remaining circled responses.

2) Multiple response questions. (Q. 8A, 11, 13A, 15A, 17, 18, 19, 29A, 30A, 30C, 31, 32, 35, 36, 38, 39, 43.) One, several or all response codes could be circled; all these are acceptable response patterns. If none are circled, check to see if a "NONE" or "DOES NOT APPLY" response is appropriate, if so, circle that response code. Note: Q19 is listed as a single response question in the questionnaire; however, since respondents are consistently circling more than one number it is converted to a multiple response question.

3) Numeric response questions. (Q. 2, 3, 5, 9A, 9B, 9C, 9D, 15B, 15C, 22, 23, 24A, 30B, 40, 41, 46, 52, 53.) A number(s) must be written which becomes the response. Be sure the answer is in the same units as the question; if it is not, you must convert it. Days or minutes become hours, 1/2 hour or less should be rounded

up to 1 hour, dollar and cents amounts are rounded to the nearest dollar, (if 50¢ or less round up) the month and day portions of dates should be crossed out. Also if ranges or qualifying statements "about 100", "more than 200", are written in as a response, record a single number, either the midpoint (high and low value added and divided by 2) or the number mentioned. If a phrase such as "some", "many", "a lot", "varies" but no number is written in, write -1 in the rightmost coding box (exceptions are questions 40 and 41). More specific instructions will be given for individual questions.

4) Item Non-response. If a question which should have been answered was not, write -5 to the right of Ques. Number. If Q. 49C and/or 49D is/are blank and the responses to Q. 49 is 1 or 2 and Q. 49A is 0, set aside the questionnaire for a callback. If an entire page(s) is skipped and no critical fields are involved, mark -5 to the right of all sets of response codes. If the respondent writes in "Don't know" a question mark (?) write -1 to the right of the response categories. However, if a respondent uses tick marks or dashes routinely by each question or response space, code as -5, missing. Write -5 next to Ques. # not where response should go.

5) Critical Fields. Specific questions will be identified as critical fields. If these questions are not answered, a callback to the respondent will be made. If the call is not successful, -2 will be written to the right of response categories. Examine the entire questionnaire when you find one critical field missing, there may be others omitted as well. Note all omitted questions on the front cover; including Q. 49C if it should be answered. These questionnaires should be set aside.

6) Writing Codes. All coding should be done in red ink. If you change a response, put a large X through the number circled (or response) and circle or write in the proper response. If you must change back to the original response, cross out the second response and then write the number of the correct response, circle it and write "Corrected" and your initials. When entering code numbers for open-ended questions, put them in the boxes provided. If any numbers or circled responses are not easily read, write them more neatly. When entering a zero "0" code on 0 is sufficient even if there are 2, 3 or more characters in the field. Cross out all answers not consistent with skip pattern.

7) Back Coding. For all write in responses, check to see if any of the pre-coded categories include the written-in response. If so, you should circle the code number of the pre-coded response.

8) Not a Crafts-Artist. If the respondent indicates he/she is not a craft-artist, either by saying so directly or listing an activity which is not a craft or is already on the list of "Not a Craft" show it to Karen (supervisor).

B. INSTRUCTIONS FOR SPECIFIC QUESTIONS

*Indicates a critical question which must be answered or a callback to the respondent will be scheduled.

* Q1. Code all as other = 07

* Q2. Some or many, etc. = -1
Life time = -1

* Q3. If all responses are blank, set aside for callback. If some are unanswered, mark 0 on the blank lines. If "degree" or the initials for a particular degree are indicated for college or university, use the following codes:

Degree or "graduated" (unspecified)	= 91
Associate degree (AA)	= 92
Bachelor of Fine Arts (BFA)	= 93
Master of Fine Arts (MFA)	= 94
Other degrees	= 95
Check mark or an X	= 99

Ignore question marks; if a range or two consecutive numbers are listed, code the average or the highest number.

Q4. If the response is a mail Q. write and circle "1" in the lower right corner, inside the double lines, if it is a telephone response, write and circle "0".

* Q5. Write in single number, average, minimum, maximum.

Q7. See Coding Schedule #1

Q8A. If National Endoument for Arts, code as 01 if any other agency code as 02. If any foundation, code as 01. If 8 = YES and 8A Agency + 8A Foundation are blank, change the answer in 8 to NO. If 8A Agency is answered and 8A Foundation is not, code 00 in 8A Foundation. See Supplement #3.

Q9D. Round amount to nearest dollar.

Q10. Code "Yes" only if a degree above a Bachelor's degree is indicated.

*Q11. If only one number circled, be sure the corresponding letter is also circled. If two or more numbers are circled (and/or a media written in) but no letter circled, set the questionnaire aside for a callback. If when called back the respondent cannot or will not pick a primary media, write in and circle letter I. See Coding

Schedule #2 for additional media codes and back coded media, and Schedule #2A for activities which are not crafts. ANY OTHER = 08. If a respondent circles one number and several letters reverse the pattern.

*Q12. --

Q13A. Code all as other = 01

Q14. --

*Q15. --

Q15A. See Coding Schedule #3. If more than one answer given in other use random table to select one response.

Q15B. Write in a single number if the response is NONE skip to Q16.

Q15C. Be sure response is in dollars (no cents) with $99,999 maximum. Check the order, lowest first, although both numbers can be the same. If only one number is written in, copy that number in the other line as well. Cross out any plus (+), minus (-) notations and any qualifiers such as "about", etc...

Q16. Check to see if 1, 2, and 3 are marked in the coding spaces. If more than 3 rankings are listed in consequtive numbers (for example, 1, 2, 3, 4, 5, 6) cross out all responses higher than 3. If less than 3 are listed, and the numbers are different, leave them. If multiples of the numbers 1, 2, or 3 are indicated, randomly select up to three responses and cross out the rest. (See Appendix 1, Random Selection of Responses) If a "satisfaction" is written in and ranked, refer to Coding Schedule #4 and follow the above rules.

Q17. Coding Schedule #5

Q18. Code all as other = 01

Q19. More than one response can be circled, the printed instructions non withstanding. Coding Schedule # 6.

Q19A. Coding Schedule #7

Q21. Coding Schedule #8. If both same craft and another craft/cross out ⊗ code (80).

*Q22/23. Enter only one two digit number for each. Full time = 40 hrs.

Q25. Code all as other = 06

*Q26. --

Q26B. Code all as other = 03. If both 1 and 2 are circled, code as 04

Q27. --

Q29A. Code all as other = 01

*Q30. --

Q30A. Attempt to back code; otherwise use Coding Schedule #9

Q30B. Full Time = 40 hrs.

Q31. Attempt to back code, code sell at home or sell to friends, as "YOUR OWN SHOP/STUDIO" code all others as 01.

*Q32. --

Q33. --

Q34. --

Q35. Coding Schedule #10

Q36. Coding Schedule #11

Q37A. Code all as other = 03

Q38. Coding Schedule #12

Q39. Code "Word of Mouth", as 01, all others as 02

*Q40/41. If all responses are omitted, set aside for a callback. Round all responses to the nearest dollar by crossing out and re-writing amounts. If some responses are written in, but others are blank, write 0 on the blank lines. If number of miles is listed use 20¢ per mile. If there is a mark indicating a refusal to a specific category write -3 to the right of that line. If don't know is written in mark -1 to the right of the line. If the entire question is refused (or marked "Don't know" or similiar response) write in -3 (or -1) at the end of the first line in Q. 40 and/or 41 and

draw an arrow down the side of the page indicating all the lines to which -3 or -1 applies. Attempt to back code any response written in on the "other" line. If amounts are indicated for combined categories, divide the amount evenly among the particular categories. $999,999 is the maximum amount.

Q44. Coding Schedule #13

Q45B. If Yes is indicated, write the number of publications listed in the two right most coding boxes on the top line. Leave the others blank. If "some", "a lot", "many", code as "-1". If "Yes" is circled but none are written in code as 00.

Q45C/D. If an organization is not in Coding Schedule #14 or not named, code as 9999. Under the last coding line draw two additional boxes and code the actual number of organizations listed. If "some", "a lot", "many", code as -1 instead of number(s). If "Yes" is circled but no organizations are listed, code as 00 instead of number(s).

*Q46. --

Q47. The respondent's year of birth to four digits should be entered. If an age rather than a year of birth is entered, convert it to year of birth by subtracting the age from 1980 and writing in that number. If you cannot tell if the two digits entered are an age or the last two digits of the respondent's birth date, look at Q2, Q48, Q50 for clues.

Q48. --

*Q49. Only one response can be circled. If more than one, attempt to determine which by examining Q1, 22, 23, 30, 40, 41, 49A, 49B, 49C and 50.

Q49A. --

Q49B. If Q49A was answered "NO" this question should be answered.

Q49ØC. If Q49A was answered "NO" this question should be answered. If a callback for a critical field is made, always ask this question and Q49B if the data are missing. If more than one response category is circled, select one based on any notes or if necessary randomly. If an occupation is written in backcode in the responses to Q49ØC or Q49. (use D.O.T. if needed) code all "other" as 13.

Q49D. --

*Q50. Attempt to back code. Secretarial, computer programming, other job preparation schools should be coded as 6. SOME COLLEGE should be coded if college attended and no degree earned. Code all others as 10.

Q50A. Coding Schedule #15

Q52. --

Q57. Coding Schedule #16, if response is NO or NONE, code as -5.

APPENDIX 1: RANDOM SELECTION OF MULTIPLE RESPONSES

A number of questions may have multiple responses even though we asked for only one response. In these circumstances, the following procedures and the attached pages of random numbers should be used to randomly select one of them for coding purposes.

Most responses you will have to select among are numbered from 1 to 8 or 12 or 10 to 60. If two (or more) of these are circled when only one response is appropriate, the response to retain can be determined by renumbering the responses circled and then selecting one at random. We will use the column of digits on the left side of the blocks of numbers on the attached pages. Since there is now only 1 digit for the answers, usually only 2 or 3, look at the left most column in each block of 4 numbers. Look until you find a number which matches one of the re-numbered responses circled on the questionnaire. This is the selected response. Cross out the other responses with a large X. Also, cross out the random numbers you have already read so you won't use them again.

In some cases, (Q. 16 for example) there may be several responses listed as "first" or "second". Renumber all the "first" and select one, following the procedures outlined above. The response not selected as "first" becomes second and the response listed as second becomes third.

The above process can be used any time there are more responses than there are coding spaces provided. For example, question 57 has a provision for 2 responses, if three are given and all are equally specific, two can be selected instead of one by continuing to look for a match between response codes and the numbers in the random number table.

EXAMPLES:

1. In Q1 responses 2 and 4 are circled.

   Renumber response 2 as "1" and 4 as "2" then look down the left most column in the first block on the left until you find a "1" or a "2". The first digit is 1 so response 2 is selected and response 4 is crossed out with a large X. Draw a line through the 1 on the table so you won't use it again.

2. In Q49BC responses 1, 10 and 11 are circled.

   Renumber so 1 becomes 1, 10 becomes 2 and 11 becomes 3. Look down the column as before until you find a 1, 2 or 3. A 1 appears in the 9th line so 1 is selected and 10 and 11 are Xed out.

3. For Q44 codes 10, 41, 50 and 60 match what has been written in by the respondent, but there is room for only 2 responses.

   Renumber 1 through 4 and continue looking down column. Number 4 (response code 60) appears first, then 1 (response code 10). These are the two codes to write in the boxes after Q44.

Random Numbers

1368	9621	9151	2066	1208	2664	9822	6599	6911	5112	2671	4690	1550	2262	2597	8034	0785	2978	4409	0237
5953	5936	2541	4011	0408	3593	3679	1378	5936	2651	9111	0250	3275	7519	9740	4577	2064	0286	3398	1348
7226	9466	9553	7671	8599	2119	5337	5953	6355	6889	0391	6035	9230	4999	3332	0608	6113	0391	5789	9926
8883	3454	6773	8207	5576	4386	7487	0190	0867	1298	2475	2144	1886	2079	3004	9686	5669	4367	9306	2595
7022	5281	1168	4099	8069	8721	8353	9952	8006	9045	5336	5845	2095	6446	5698	3641	1085	8705	5416	9066
4576	1853	7884	2451	3488	1286	4842	7719	5795	3953	6808	0423	0155	1652	7897	4335	3567	7109	9690	3739
8715	1416	7028	4616	3470	9938	5703	0196	3465	0034	8525	0577	8940	9451	6726	0876	3818	7607	8854	3566
4011	0403	2224	7626	0643	1149	8834	6429	8691	0143	0398	0741	8787	3043	5063	0617	1770	5048	7721	7032
1400	3694	4482	3608	1238	8221	5129	6105	5314	8385	3623	9636	3638	1406	5731	3978	8068	7238	9715	3363
6370	1884	0820	4854	9161	6509	7123	4070	6759	6113	0739	2644	4917	8866	3632	5399	5175	7422	2476	2607
4522	5749	8484	3932	7678	3549	0051	6761	6952	7041	6713	3041	8133	8749	8835	6745	3597	3476	3816	3455
7195	6234	6426	7148	9945	0358	3242	0519	6550	1327	7775	9315	0432	8327	0861	1515	2297	3375	3713	9174
0054	0810	2937	2040	2299	4198	0846	3937	3986	1019	8599	2122	6842	9202	0810	2936	1514	2090	3067	3574
5166	5433	0381	9686	5670	5129	2103	1125	3404	8785	7955	3759	5254	1126	5553	4713	9605	7909	1658	5490
1247	3793	7415	7819	1783	0506	4878	7673	9840	6629	4766	0070	7260	6033	7997	0109	5993	7592	5436	1727
8529	7842	7203	1844	8619	7404	4215	9969	6948	5643	5165	1670	2534	8811	8231	3721	7947	5719	2640	1394
8973	3440	4366	9242	2151	0244	0922	5887	4883	1177	9111	0513	2751	8256	2931	7783	1281	6531	7259	6993
9307	2959	5904	9012	4951	3695	4529	7197	7179	3239	1667	1084	7889	8963	7018	8617	6381	0723	4926	4551
2923	4276	9467	9868	2257	1925	3382	7244	1781	8037	2145	4587	8585	2412	5431	4667	1942	7238	9613	2212
6372	2808	1238	8098	5509	4617	4099	6705	2386	2830	2739	5528	1481	7528	9368	1823	6979	2547	7268	2467
6922	1807	4900	5306	0411	1828	8634	2331	7247	3230	8769	5480	9160	5354	9700	1362	2774	7980	9157	8788
9862	8336	6453	0545	6127	2741	5967	8447	3017	5709	6531	9435	3422	2474	1475	0159	3414	5224	8399	5820
3371	1530	5104	3076	5506	3101	4143	5845	2095	6127	2937	4134	7120	2206	5084	9473	3958	7320	9878	8609
6712	9402	9588	7019	9248	9192	4223	6555	7947	2474	1581	3285	3727	8924	6204	0797	0882	5945	9375	9153
3071	8782	7157	5941	8830	8563	2252	8109	5880	9912	6268	1045	7076	1436	4165	0143	0293	4190	7171	7932
4022	9734	7852	9096	0051	7387	7056	9331	1317	7833	4293	0523	8625	1961	1039	2856	4889	4358	1492	3804
9682	8892	3577	0326	5306	0050	8517	4376	0788	5443	6936	4213	3212	7229	1230	0019	5998	9206	6753	3762
6705	2175	9904	3743	1902	5393	3032	8432	0612	7972	5334	7641	3258	3769	1362	2771	6124	9813	7915	8960
1872	8292	2366	8603	4288	6809	4357	1072	6822	5611	9373	1158	4418	8826	5665	5896	0358	4717	8232	4859
2559	7534	2281	7351	2064	0611	9513	2000	0327	6145	6968	9428	8950	5346	1741	2348	8143	5377	7695	0685
4399	3751	9783	5399	5175	8894	0296	9483	0400	2272	4229	0587	8794	4009	9691	4579	3302	7673	9629	5246
6074	8827	2195	2532	7680	4288	6807	3101	6850	6410	3807	7785	7097	5701	6639	0723	4819	0900	2713	7650
5155	7186	4722	6721	0838	3632	5355	9369	2006	7681	4891	8829	1642	2155	0796	0466	2946	2970	9143	6590
3193	2800	6184	7891	9838	6123	9397	4019	8389	9508	1055	2968	7911	7479	8199	9735	9271	5339	7058	2964
8610	1880	7423	3384	4625	6653	2900	6290	9286	2396	2983	2345	0568	4125	0894	8302	0506	6761	7706	4310
4778	8818	2992	6300	4239	9595	4384	0611	7687	2088	4026	3129	2968	8053	2797	4022	9838	9611	0975	2437
3987	1619	4164	2542	4042	7799	9084	0278	8422	4330	4075	0260	4256	0337	2355	9371	2954	6021	5783	2827
2977	0248	2793	3351	4922	8878	5703	7421	2054	4391	8488	5450	1327	7358	2034	8060	1788	6913	6123	9405
1312	2919	8220	7285	5902	7882	1403	5354	9913	7119	1976	1749	5742	4098	5887	4567	6064	2777	7830	5668
3890	7193	7799	9190	3275	7840	1872	6232	5295	3148	2793	4701	9466	9554	8294	2160	7486	1557	4769	2781
0793	3468	8762	2492	5854	8430	8472	2264	9279	2128	0916	6272	6825	7188	9611	1181	2301	5516	5451	6832
2139	4552	3444	6462	2524	8601	3372	1848	1472	9667	5961	1149	7946	1950	2010	0600	5655	0796	0569	4365
8277	9153	2880	9053	6880	4284	5044	8931	0861	1517	3222	4189	1891	8172	8731	4769	2782	1325	4238	9279
2236	4778	6639	0862	9509	2141	0208	1450	1222	5281	1176	7834	4600	9992	9449	5824	5344	1008	6678	1921
8837	7686	1771	3374	2894	7314	6856	0440	3766	6047	2369	8971	2314	4806	5071	8908	8274	4936	3357	4441
6605	6380	4599	3333	0713	8401	7146	8940	2629	2006	0041	4329	9265	0352	4764	9070	7527	7791	1094	2008
8399	8175	3525	1646	4019	8390	4344	8975	4489	3423	0803	8302	6814	2422	6351	0637	0514	0246	1845	8594
8053	3046	9102	4515	2944	9763	3003	3408	1199	2791	9965	7804	3930	8803	0268	1426	3130	3613	3947	8086
9837	9378	3237	7016	7593	5958	0068	3114	0456	6840	0011	2387	3148	7559	4216	2946	2865	6333	1916	2259
2557	6395	9496	1884	0612	8102	4402	5498	0422	3335	1767	9871	3914	5790	5287	7915	8959	1346	5482	9251

2604	3074	0504	3828	7881	0797	1094	4098	4940	7067	6063	2353	8531	8892	4109	5782	2283	1385	0699	5927
6930	4180	3074	0060	0909	3187	8991	0682	2385	2307	6305	1326	4551	2815	8937	2908	0698	5509	4303	9911
6160	9899	9084	5704	5666	3051	0325	4733	5905	9226	0143	0187	8127	2026	8313	8341	2479	4722	6602	2236
4884	1857	2847	2581	4870	1782	2980	0587	8797	5545	1031	0754	7989	4948	1804	3025	0997	9562	3674	7876
7294	2009	9020	0006	4309	3941	5645	6238	5052	4150	2022	3227	2147	5613	2857	8859	4941	7274	9412	0620
3478	4973	1056	3687	3145	5988	4214	5543	9185	9375	9149	0806	9751	8870	9677	9676	1854	8094	7658	7012
1764	7860	4150	2881	9895	2531	7363	8756	3724	9359	5863	0513	1402	3866	8696	9142	6063	2252	7818	2477
3025	0890	6436	3461	1411	0303	7422	2684	6256	3495	8724	0806	9644	8284	7010	0868	9076	4915	5751	9214
1771	3056	6630	4982	2386	2517	4747	5505	8785	8708	6783	4207	2958	5295	3175	3396	8117	5918	1037	4319
0254	1892	9066	4890	8716	2258	2452	3913	6790	6331	0862	1620	4690	0036	9654	4078	1918	8721	8454	7671
8537	9966	8224	9151	1855	8911	4422	1913	2000	1482	9394	2466	6427	5395	9393	0520	7074	0634	5578	4023
1475	0261	4465	4803	8231	6469	9935	4256	0648	7768	3220	3058	7787	7706	4094	5603	3303	8300	6185	8705
5209	5569	8410	3041	4325	7290	3381	5209	5571	9458	1491	3503	0584	7221	6176	0116	0309	1975	0910	3535
5456	5944	6038	3210	7165	0723	4820	1846	0005	3865	4368	5705	8579	5790	7244	6547	8495	7973	1805	7251
5043	6694	4853	8425	5871	1322	1052	1452	2486	1669	2325	4026	2919	8327	0267	2616	6572	8620	8245	6257
1719	0148	6977	1244	6443	5955	7945	1218	9391	6485	0591	1775	5134	8709	7373	3332	0507	5525	7640	2840
7432	2955	3923	8110	8585	1893	9218	7153	7566	6040	3471	1461	1149	6798	6070	9930	1862	3672	6718	3849
4926	4761	7812	7439	6436	3145	5934	7852	9095	9497	2600	9885	6219	3668	1005	5418	5832	0416	4220	4692
0769	0683	3768	1048	8519	2987	0124	3064	1881	3177	9572	7874	6034	4514	2628	1693	0628	2200	9006	3795
0805	3139	8514	5014	3274	6395	0549	3858	0820	6406	0822	2790	9386	5783	2689	2565	1565	0349	3410	5216
0204	7273	4964	5475	2648	6977	1371	6971	4850	6873	4329	3028	2549	2529	9434	3083	6800	8569	9290	8298
0092	1733	2349	2648	6609	5676	6445	3271	8867	3469	9289	5212	2355	9367	1297	1638	9282	3720	7178	2695
3139	4867	3666	9783	5088	4852	4143	7923	3858	0504	3932	9960	3399	1700	8253	1375	4594	6024	1223	5383
2033	7430	4389	7121	9982	0651	9110	9731	6421	4731	2282	0648	7561	7528	5870	7907	0713	8608	9682	8576
3921	0530	3605	8455	4205	7363	3081	3931	9331	1313	9933	3416	5957	2574	5553	5534	4707	3206	0963	2459
4111	9244	8135	9877	9529	9160	4407	9077	5306	0054	9015	6416	6603	2967	7591	5013	2878	8424	5452	4659
6573	1570	6654	3616	2049	7001	5185	7108	9270	6550	1539	0719	2637	9969	8450	4489	0528	3364	1459	9708
8515	8029	6880	4329	9367	1087	9549	1684	4838	5686	6849	5595	7969	2582	5627	1920	9772	8560	0892	6500
3590	2106	3245	1989	3529	3828	8091	6054	5656	3035	2523	7769	3536	9611	1079	1694	1254	4195	5799	5928
7212	9909	5005	7660	2620	6406	0690	4240	4070	6549	0701	7355	0587	8878	3446	1137	7690	0647	1407	6362
6701	0154	8806	1716	7029	6776	9465	8818	2886	3547	2163	8543	4594	6022	0496	8648	2999	1262	6702	0811
3777	9532	1333	8131	2929	6987	2408	0487	9172	6177	0327	5727	1070	5996	8660	9024	2135	9799	8414	9136
2495	3054	1692	0089	4090	2983	2136	8947	4625	7177	2169	3160	8707	6361	6339	4054	3251	7397	3480	5805
2073	8878	9742	3012	0042	3996	9930	1651	4982	9645	8393	8147	5360	4150	2990	3380	1789	7436	4781	0337
2252	8004	7840	2105	3033	8749	9153	2872	5100	8674	9726	9151	2064	0609	5878	9095	9737	2897	6510	8891
2104	2224	4052	2273	4753	4505	7156	5417	9725	7599	0515	2296	2636	9756	5313	7754	0916	6066	3905	1298
2371	0005	3844	6654	3246	4853	4301	8886	5217	1153	0649	8398	5614	0140	3155	2211	4988	3674	7663	0620
3270	1214	9649	1872	6930	9791	0248	2687	8126	1501	0026	9426	8005	8579	5774	7962	5092	5856	1626	0980
6209	7237	1966	5541	4224	7080	7630	6422	1160	5675	3422	0092	1626	1298	2475	1997	9796	7076	1541	1731
1309	9126	2920	4359	1726	0562	9654	4182	4097	7493	8191	1983	9164	1885	5468	8216	4327	8109	5880	9804
2406	8013	3634	6428	8091	5925	3923	1686	6097	9670	7408	0486	7654	4829	2711	6592	4785	5901	7147	9314
7365	9859	9378	7084	9402	9201	1815	7064	4324	7081	8261	9440	8118	6338	8157	9052	9093	8449	4066	4894
2889	4738	9929	1476	0785	3832	1281	5821	3690	9185	9274	8838	8342	3114	0455	6212	8862	6701	0099	0501
7951	3781	4755	6986	1659	5727	8108	9816	5759	4188	2699	0383	1400	3484	1492	4683	5369	3851	5870	0903
4548	6778	7672	9101	3911	8127	1918	8512	4197	6402	8740	0349	3502	3971	9960	6325	6727	4715	2945	9938
5701	8342	2852	4278	3343	9830	1756	0546	6717	3114	0247	2372	0424	0578	0036	1619	4479	7108	8520	1487
2187	7266	1210	3797	1636	7917	9933	3518	6923	6349	5136	9444	8343	1152	3615	1420	8923	7307	3978	5724
9360	6640	1315	6284	8265	7232	0291	3467	1088	7834	4844	8931	0964	2878	8212	9328	2656	1965	4805	0634
7850	7626	0745	1992	4998	7349	6451	6186	8916	4292	0205	8457	4333	2555	5353	9201	1606	2715	4014	1877
6186	9233	6571	0925	1748	5490	5264	3820	9829	1335	2517	5061	7642	3891	7713	7066	5435	1200	7455	5562

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SURVEY OF CRAFT-ARTISTS
Coding Procedures
Supplement #1: Revised October 28, 1980

Q40: CRAFTS AND NON CRAFTS INCOME

NOTE: Only respondent's craft related income is critical

If income amounts are missing for:

-- YOUR OWN INCOME...FROM CRAFT SALES

Code as 0 if all of the following apply

- Q1 is 3 through 7
- Q15 is 0
- Q26 is 0

-- YOUR OWN INCOME...FROM CRAFTS RELATED SOURCES

Code as 0 if all of the following apply

- Q1 is 3 through 7
- Q15 is 0
- Q26 is 0
- Q30 is 0

-- YOUR OWN INCOME...FROM TEACHING CRAFTS

Code as 0 if all of the following apply

- Q1 is 1, 2 or 4 through 6
- Q30 is 0

-- YOUR OWN INCOME...NON-CRAFT INCOME

Code as -5 (not critical - no callback)

-- CRAFTS INCOME OF OTHER HOUSEHOLD MEMBERS

Code as 0

if Q52 is 01 or if Q51 is more than 1 and Q21 is 0

Code as -5 (not critical - no callback)

if Q52 is more than 1 and Q21 is 1

--OTHER INCOME OF ALL OTHER HOUSEHOLD MEMBERS

Code as 0

if Q52 is 1

Code as -5 (not critical - no callback)

if Q52 is more than 01

Continue to use refusal (-3), don't know (-1) codes if so indicated on questionnaire.

SURVEY OF CRAFTS ARTISTS
Coding Procedures
Supplement #2: October 27, 1980

1. Don't add coding boxes to any questions except 7 + 44 + 45D
2. Q45 just one response allowed. Don't forget interview type pg #1.
3. Q50 cross out all but highest number
4. Do not code Q57.

SURVEY OF CRAFTS-ARTISTS
Coding Procedures
Supplement #3: November 21, 1980

Q8A. If 8A. agency is answered follow instructions as given on page 4 of general instructions.

If only 8A foundation is answered, 8A agency must be left blank, level of support must also be blank.

SURVEY OF CRAFTS-ARTISTS
Coding Procedures
Supplement #4: December 2, 1980

If the answer to ques. 25 is home and 25A is blank, check ques. 50 to see if they rent or own their home and circle the appropriate answer to Q25A.

Ques. 40 "craft related sources" if both craft sales and teaching crafts are answered correctly and there is no indication of other craft involvement make ques. 40 'craft related sources' a zero rather than a -5.

Ques. 3 "College/University Course In Art" if there is a number of years here, rather than a number of courses, see ques. 50 to find out what type or degree was received, then find the correct code. (On page 4 general instructions for ques. 3.)

If the respondent works full time in crafts, but is not self employed it's O.K. for them to have income (Q.40) and no expenses (Q41).

SURVEY CRAFTS ARTISTS
Coding Procedures
Supplement #5: June 10, 1981
Professional - Subscribers Crafts-Artists Only

If the answer to 15B is one make the answer to 15C highest one dollar more than the answer to 15C lowest. Because the program will not allow 15C highest and 15C lowest to be equal.

SURVEY OF CRAFTS-ARTISTS
Coding Procedures
Supplement #6: June 24, 1981
Professional - Subscribers Crafts-Artists Only

Coding of Publications Q.45B.

Crafts Magazine (or just Crafts)
Crafts Report
Fiberarts
Goodfellow Review
Interweave
Ornament Magazine
Studio Potter

Write the number of the above publications which are written in for Q.45B in the first position of field 0219. Write in the total number of publications listed in the second position of field 0219.

Coding of Organizations Q.45D.

Code 9999 in the boxes for each organization listed. Draw in the boxes for number of organizations listed and record the total number of organizations listed in Q.45D.

CODING SCHEDULE #1 QUES. #7 BARRIERS TO TRAINING
Three responses can be coded

10 LACK OF TIME

11 TIME ONLY MENTIONED

12 FULL TIME NON-CRAFT WORK NECESSARY

13 FAMILY RESPONSIBILITIES, CHILDREN ETC.

20 LACK OF MONEY

30 HEALTH IMPAIRMENT PROBLEMS

40 NO (FEW) CRAFT RELATED OPPORTUNITIES IN AREA

41 NO OPPORTUNITIES IN REGION OF THE COUNTRY
isolated area

42 NO TRAINING, SIMILIAR CRAFTS ARTISTS IN LOCAL AREA
location

50 TRANSPORTATION

60 NO COURSES, QUALIFIED TEACHERS, AVAILABLE

70

80

90 OTHER BARRIERS

CODING SCHEDULE #2 QUES. #11 MEDIA (1-7 BACKCODING)

A. FIBER = 1
macrame, dolls, material, fabric, sewing, yarn goods, cloth, needle work, hand work, quilting

B. CLAY = 2
porcelain, china

C. LEATHER = 3

D. PAPER = 4
decoupage

E. GLASS = 5

F. METAL = 6
enameling

G. WOOD = 7
musical instruments

H. OTHER = 8
candy, cornhusks, natural things, plastic materials, rocks (lapidary) ivory

H. OTHER
should be coded (H.) for any combination of letters A-G if H is circled cross out all other circled letters.

CODING SCHEDULE #2A

FOR QUES. #11 & #21 LIST OF ART FORMS THAT ARE NOT CRAFTS

ACRILYC PAINT

ARCHITECT

BRONZE

CALLIGRAPHY

CHINA PAINTING

CORAL

DRAWING

FILM

GRAPHIC ILLUSTRATION

MODELS
(car, airplane, kits)

OIL PAINTING

PAINTING

PHOTOGRAPHY

PICTURE FRAMING

PLASTIC RESIN

SCULPTURE

STONE CARVING

TAXIDERMY

WATER COLOR

WOODCUTS

CODING SCHEDULE #3 QUES. 15A COMMISSIONED WORK

01 THE PUBLIC
friends, private parties, individuals

02 BUSINESS
owners

03 COMMUNITY SERVICE INSTITUTIONS

04 DISTRIBUTORS

05

06

07

08 OTHER

CODING SCHEDULE #4 QUES. 16 CHIEF SATISFACTIONS

EXAMPLES OF BACKCODING

1. CREATIVE EXPRESSION
   mental stimulation, expression of religion and history

2. LIFE'S WORK
   like to teach and work to further my craft, life's work covers it

3. ACCOMPLISHMENT
   enjoy creating beautiful, unique things, I get depressed if I don't create, producing originals

4. PRODUCING WORK
   contact with public, selling merchandise, producing clothing, producing gifts.

5. DERIVING INCOME

6. DIVERSION
   fun

7. OTHER
   gives purpose to my traveling

EXAMPLES OF NON RESPONSES

Write in -5 to right of response categories if:

- I am a crafts specialist at a university
- "other" is the only response

CODING SCHEDULE #5 QUES. #17 BARRIERS TO SATISFACTION

10 LACK OF TIME

20 HEALTH IMPAIRMENT PROBLEMS

30

40

50

60 OTHER

EXAMPLE OF BACKCODING

TRAINING -

STUDIO SPACE
relocate studio

MATERIALS AVAILABLE

MATERIALS EXPENSE

RECOGNITION
lack of interest in crafts

EXPOSURE & EDUCATION PUBLIC
lack of public need for spiritual/artistic values

MARKETABILITY
lack of buyers

PEERCOMMUNICATION

CONCERNS HAZARDS EQUIPMENT/MATERIALS
concerns about chemicals

NON CRAFTS OBLIGATION
young children, can't survive by craft

PRESSURE PRODUCTION COMMITMENTS
craft so time consuming

CODING SCHEDULE #6 QUES. #19 PRIMARY INFLUENCE

10 EMOTIONS/PERSONAL EXPERIENCE/(my own ideas)

20 NATURE/WILDLIFE

30 CUSTOMER PREFERENCE

40

50

60 OTHER

EXAMPLES OF BACKCODING

AMERICAN FOLK THEMES = 1

ETHNIC/CULTURAL THEMES = 2
religious themes, clothes of the 1920s & 30s

CURRENT TRENDS = 3
seeing what others can do

OTHER ART FORMS = 4
intersection of lines anywhere

MOVEMENT OR SCHOOL = 5

CODING SCHEDULE #7 QUES. #19A DISCRIBE INFLUENCE

10 INFLUENCED BY MEDIA (SUBSTANCE) BEING WORKED WITH

20 INFLUENCED BY TRADITIONAL METHODS, TECHNIQUES

25 INFLUENCED BY CONTEMPORARY TRENDS/DEMAND

30 INFLUENCED BY PATTERNS, FORMS, COLORS, DESIGN

40 INFLUENCED BY A PARTICULAR GEOGRAPHIC REGION

50 INFLUENCED BY A PARTICULAR PERSON(S) WORK
use it as a standard/model

60 INFLUENCED BY THEIR OWN IDEAS
self expression

CODING SCHEDULE #8 QUES. #21 MEDIA OTHER MEMBERS FAMILY

See Coding Schedule #2 for additional backcodes

10 FIBER
soft sculpture, fibers, embroidery, weaving, quilting, latchhook

20 CLAY
clay, ceramics

30 LEATHER
leather

40 PAPER
paper, collages

50 GLASS
stained glass

60 METAL

70 WOOD
carving, wood, woodworking, woodcarver

80 MULTIPLE COMBINATIONS
any combination of the above, or multiple household members engaging in different crafts

90 OTHER
lapidary, decorated eggs, jewelry

CODING SCHEDULE #9 QUES. #30A. TEACH CRAFTS

10 COMMUNITY SERVICE INSTITUTIONS
hospitals, religious institutions, extension centers

20

30

40

50 OTHER
clubs, fairs

236

CODING SCHEDULE #10 QUES. 35 MAIN PROBLEMS SHOWING/EXHIBITING

10 TIME

11 LACK OF TIME ONLY

12 LACK OF TIME TO PRODUCE

20 FINANCIAL PROBLEMS

30 PROBLEMS RELATED TO PUBLIC RELATIONS WITH PUBLIC/SELLING

40

50

60 OTHER

CODING SCHEDULE #11 QUES. 36 BEST PLACE SHOW/EXHIBIT

10 MUSEUMS

20 WORKSHOPS/CONFERENCES

30

40

50 OTHER
bank, library

BACK CODING

BACK CODE ALL RETAIL SHOPS TO CRAFT SHOPS

BACK CODE ALL SHOWS TO ART-CRAFT FAIRS

CODING SCHEDULE #12 QUES. #38 MAIN PROBLEMS SELLING

10 PRODUCTION PROBLEMS

11 PRODUCTION PROBLEMS ONLY

12 LACK OF TIME RESULTING IN LOW/NO PRODUCTION

20 FINANCIAL PROBLEMS

30 NO PROBLEMS/DON'T SELL

40

50

60 OTHER

CODING SCHEDULE #13 QUES. #44 MOST IMPORTANT PROBLEM

Two responses can be coded

10 LACK OF TIME

20 LACK OF SPACE

30 ECONOMIC PROBLEMS

- 31 GENERAL PROBLEMS (INFLATION, BAD ECONOMY)
- 32 HARD TO MAKE A LIVING FROM CRAFTS
- 33 INCREASED COST & AVAILIBILITY OF QUALITY SUPPLIES

40 COMPETITION

- 41 FOREIGN
- 42 DOMESTIC
  commercial and mass produced items

50 PROBLEMS MARKETING CRAFTS
lack of business knowledge confedence
pricing/selling

60 LACK OF LEARNING OPPORTUNITIES

70 LACK OF PUBLIC KNOWLEDGE/APPRECIATION

80 PERSONAL PROBLEMS

90 OTHER

CODING SCHEDULE # 14 Q45D

Crafts-Artists Membership Organizations

NOT INCLUDED

Coding Schedule consists of 34 pages listing identification numbers for all membershop organizations included in the sample frame from which organizations selected to provide a list of their members was drawn.

CODING SCHEDULE #15 Q.50A. Educational Major
USE ONLY THE TWO LEFT MOST DIGITS

0100 AGRICULTURE & NATURAL RESOURCES, TOT

0101 AGRICULTURE, GENERAL
0102 AGRONOMY
0103 SOILS SCIENCE
0104 ANIMAL SCIENCE
0105 DAIRY SCIENCE

0106 POULTRY SCIENCE
0107 FISH, GAME, AND WILDLIFE MANAGEMENT
0108 HORTICULTURE
0109 ORNAMENTAL HORTICULTURE
0110 AGRICULTURAL AND FARM MANAGEMENT

0111 AGRICULTURAL ECONOMICS
0112 AGRICULTURAL BUSINESS
0113 FOOD SCIENCE AND TECHNOLOGY
0114 FORESTRY
0115 NATURAL RESOURCES MANAGEMENT

0116 AGRICULTURE & FORESTRY TECHNOLOGIES
0117 RANGE MANAGEMENT
0199 AGRICULTURE, NATURAL RESOURCES, OTHER

0200 ARCHITECTURE & ENVIRON. DESIGN, TOT

0201 ENVIRONMENTAL DESIGN, GENERAL
0202 ARCHITECTURE
0203 INTERIOR DESIGN
0204 LANDSCAPE ARCHITECTURE
0205 URBAN ARCHITECTURE

0206 CITY, COMMUNITY & REGIONAL PLANNING
0299 ARCHITECTURE, ENVIRON. DESIGN, OTHER

0300 AREA STUDIES, TOTAL

0301 ASIAN STUDIES, GENERAL
0302 EAST ASIAN STUDIES
0303 SOUTH ASIAN (INDIA, ETC.) STUDIES
0304 SOUTHEAST ASIAN STUDIES
0305 AFRICAN STUDIES

0306 ISLAMIC STUDIES
0307 RUSSIAN AND SLAVIC STUDIES
0308 LATIN AMERICAN STUDIES
0309 MIDDLE EASTERN STUDIES
0310 EUROPEAN STUDIES, GENERAL

0311 EASTERN EUROPEAN STUDIES
0312 WEST EUROPEAN STUDIES
0313 AMERICAN STUDIES
0314 PACIFIC AREA STUDIES
0399 AREA STUDIES, OTHER

0400 BIOLOGICAL SCIENCES, TOTAL

0401 BIOLOGY, GENERAL
0402 BOTONY, GENERAL
0403 BACTERIOLOGY
0404 PLANT PATHOLOGY
0405 PLANT PHARMACOLOGY

0406 PLANT PHYSIOLOGY
0407 ZOOLOGY, GENERAL
0408 PATHOLOGY, HUMAN AND ANIMAL
0409 PHARMACOLOGY, HUMAN AND ANIMAL
0410 PHYSIOLOGY, HUMAN AND ANIMAL

0411 MICROBIOLOGY
0412 ANATOMY
0413 HISTOLOGY
0414 BIOCHEMISTRY
0415 BIOPHYSICS
0416 MOLECULAR BIOLOGY
0417 CELL BIOLOGY
0418 MARINE BIOLOGY

0419 BIOMETRICS AND BIOSTATISTICS
0420 ECOLOGY
0421 ENTOMOLOGY
0422 GENETICS
0423 RADIOBIOLOGY

0424 NUTRITION, SCIENTIFIC
0425 NEUROSCIENCES
0426 TOXICOLOGY
0427 EMBRYOLOGY
0499 BIOLOGICAL SCIENCES, OTHER

0500 BUSINESS AND MANAGEMENT, TOTAL

0501 BUSINESS AND COMMERCE, GENERAL
0502 ACCOUNTING
0503 BUSINESS STATISTICS
0504 BANKING AND FINANCE
0505 INVESTMENTS AND SECURITIES

0506 BUSINESS MANAGEMENT & ADMIN.
0507 OPERATIONS RESEARCH
0508 HOTEL AND RESTAURANT MANAGEMENT
0509 MARKETING AND PURCHASING
0510 TRANSPORTATION AND PUBLIC UTILITIES

0511 REAL ESTATE
0512 INSURANCE
0513 INTERNATIONAL BUSINESS
0515 PERSONNEL MANAGEMENT
0516 LABOR AND INDUSTRIAL RELATIONS

0517 BUSINESS ECONOMICS
0599 BUSINESS AND MANAGEMENT, OTHER

0600 COMMUNICATIONS, TOTAL

0601 COMMUNICATIONS, GENERAL
0602 JOURNALISM
0603 RADIO AND TELEVISION
0604 ADVERTISING
0605 COMMUNICATION MEDIA
0699 COMMUNICATIONS, OTHER

0700 COMPUTER & INFORMATION SCIENCES, TOT

0701 COMPUTER & INFORMATION SCIENCES, GEN
0702 INFORMATION SCIENCES AND SYSTEMS
0703 DATA PROCESSING
0704 COMPUTER PROGRAMMING
0705 SYSTEMS ANALYSIS
0799 COMPUTER & INFORMATION SCI., OTHER

0800 EDUCATION, TOTAL

0801 EDUCATION, GENERAL
0802 ELEMENTARY EDUCATION, GENERAL
0803 SECONDARY EDUCATION, GENERAL
0804 JUNIOR HIGH SCHOOL EDUCATION
0805 HIGHER EDUCATION, GENERAL

0806 JUNIOR & COMMUNITY COLLEGE EDUC
0807 ADULT AND CONTINUING EDUCATION
0808 SPECIAL EDUCATION, GENERAL
0809 ADMINISTRATION OF SPECIAL EDUCATION
0810 EDUCATION OF THE MENTALLY RETARDED

0811 EDUCATION OF THE GIFTED
0812 EDUCATION OF THE DEAF
0813 EDUC. OF CULTURALLY DISADVANTAGED
0814 EDUCATION OF VISUALLY HANDICAPPED
0815 SPEECH CORRECTION
0816 EDUC. OF THE EMOTIONALLY DISTURBED
0817 REMEDIAL EDUCATION

0818 SPECIAL LEARNING DISABILITIES
0819 EDUC. OF THE PHYSICALLY HANDICAPPED
0820 EDUCATION OF MULTIPLE HANDICAPPED
0821 SOCIAL FOUNDATIONS
0822 EDUCATIONAL PSYCHOLOGY

0823 PRE-ELEMENTARY EDUCATION
0824 EDUCATIONAL STATISTICS AND RESEARCH
0825 EDUC TESTING, EVALUATION, MEASUREMENT
0826 STUDENT PERSONNEL
0827 EDUCATIONAL ADMINISTRATION

0828 EDUCATIONAL SUPERVISION
0829 CURRICULUM AND INSTRUCTION
0830 READING EDUCATION
0831 ART EDUCATION
0832 MUSIC EDUCATION

0833 MATHEMATICS EDUCATION
0834 SCIENCE EDUCATION
0835 PHYSICAL EDUCATION
0836 DRIVER AND SAFETY EDUCATION
0837 HEALTH EDUCATION

0838 BUSINESS, COMMERCE, DISTRIBUTIVE EDUC
0839 INDUS ARTS, VOCATIONAL & TECH EDUC
0899-1 AGRICULTURAL EDUCATION
0899-2 EDUCATION OF EXCEPTIONAL CHILDREN
0899-3 HOME ECONOMICS EDUCATION

0899-4 NURSING EDUCATION
0899-9 EDUCATION, OTHER

0900 ENGINEERING, TOTAL

0901 ENGINEERING, GENERAL
0902 AEROSPACE, AERO- & ASTRONAUTICL ENGR
0903 AGRICULTURAL ENGINEERING
0904 ARCHITECTURAL ENGINEERING
0905 BIOENGINEERING & BIOMEDICAL ENGR

0906 CHEMICAL ENGINEERING
0907 PETROLEUM ENGINEERING
0908 CIVIL, CONSTRUCTION, TRANSPOR. ENGR
0909 ELECTRICAL, ELECTRONICS, COMMUN. ENGR
0910 MECHANICAL ENGINEERING

0911 GEOLOGICAL ENGINEERING
0912 GEOPHYSICAL ENGINEERING
0913 INDUSTRIAL & MANAGEMENT ENGINEERING
0914 METALLURGICAL ENGINEERING
0915 MATERIALS ENGINEERING

0916 CERAMIC ENGINEERING
0917 TEXTILE ENGINEERING
0918 MINING AND MINERAL ENGINEERING
0919 ENGINEERING PHYSICS
0920 NUCLEAR ENGINEERING

0921 ENGINEERING MECHANICS
0922 ENVIRONMENTAL & SANITARY ENGINEERING
0923 NAVAL ARCHITECTURE & MARINE ENGR
0924 OCEAN ENGINEERING
0925 ENGINEERING TECHNOLOGIES
0999 ENGINEERING, OTHER

1000 FINE AND APPLIED ARTS, TOTAL

1001 FINE ARTS, GENERAL
1002 ART
1003 ART HISTORY AND APPRECIATION
1004 MUSIC (PERFORMING, COMPOSITN, THEORY)
1005 MUSIC (LIBERAL ARTS PROGRAM)
1006 MUSIC HISTORY AND APPRECIATION

1007 DRAMATIC ARTS
1008 DANCE
1009 APPLIED DESIGN
1010 CINEMATOGRAPHY
1011 PHOTOGRAPHY
1099 FINE AND APPLIED ARTS, OTHER

1100 FOREIGN LANGUAGES, TOTAL

1101 FOREIGN LANGUAGES, GENERAL
1102 FRENCH
1103 GERMAN
1104 ITALIAN
1105 SPANISH

1106 RUSSIAN
1107 CHINESE
1108 JAPANESE
1109 LATIN
1110 GREEK, CLASSICAL

1111 HEBREW
1112 ARABIC
1113 INDIAN (ASIATIC)
1114 SCANDINAVIAN LANGUAGES
1115 SLAVIC LANGS. (OTHER THAN RUSSIAN)

1116 AFRICAN LANGUAGES (NON-SEMITIC)
1199 FOREIGN LANGUAGES, OTHER

1200 HEALTH PROFESSIONS, TOTAL

1201 HEALTH PROFESSIONS, GENERAL
1202 HOSPITAL & HEALTH CARE ADMIN.
1203 NURSING
1205 DENTAL SPECIALTIES
1207 MEDICAL SPECIALTIES

1208 OCCUPATIONAL THERAPY
1209-2 OPTOMETRY
1211 PHARMACY
1212 PHYSICAL THERAPY
1213 DENTAL HYGIENE

1214 PUBLIC HEALTH
1215 MEDICAL RECORD LIBRARIANSHIP
1216-2 PODIATRY OR PODIATRIC MEDICINE
1217 BIOMEDICAL COMMUNICATION
1219 VETERINARY MEDICINE SPECIALTIES

1220 SPEECH PATHOLOGY AND AUDIOLOGY
1221 CHIROPRACTIC
1222 CLINICAL SOCIAL WORK
1223 MEDICAL LABORATORY TECHNOLOGIES
1224 DENTAL TECHNOLOGIES

1225 RADIOLOGIC TECHNOLOGIES
1299 HEALTH PROFESSIONS, OTHER

1300 HOME ECONOMICS, TOTAL

1301 HOME ECONOMICS, GENERAL
1302 HOME DECORATION AND HOME EQUIPMENT
1303 CLOTHING AND TEXTILES
1304 CONSUMER ECONOMICS & HOME MANAGEMNT
1305 FAMILY RELATIONS & CHILD DEVELOPMNT

1306 FOODS AND NUTRITION
1307 INSTITUTIONAL & CAFETERIA MANAGEMNT
1399 HOME ECONOMICS, OTHER

1400 LAW, TOTAL

1401-2 LAW, GENERAL
1499 LAW, OTHER

1500 LETTERS, TOTAL

1501 ENGLISH, GENERAL
1502 LITERATURE, ENGLISH
1503 COMPARATIVE LITERATURE
1504 CLASSICS
1505 LINGUISTICS

1506 SPEECH, DEBATE, & FORENSIC SCIENCE
1507 CREATIVE WRITING
1508 TEACHING OF ENGLISH AS FOREIGN LANG
1509 PHILOSOPHY
1510 RELIGIOUS STUDIES
1599 LETTERS, OTHER

1600 LIBRARY SCIENCE, TOTAL

1601 LIBRARY SCIENCE, GENERAL
1699 LIBRARY SCIENCE, OTHER

1700 MATHEMATICS, TOTAL

1701 MATHEMATICS, GENERAL
1702 STATISTICS, MATHEMATICL & THEORETICL
1703 APPLIED MATHEMATICS
1799 MATHEMATICS, OTHER

1900 PHYSICAL SCIENCES, TOTAL

1901 PHYSICAL SCIENCES, GENERAL
1902 PHYSICS, GENERAL
1903 MOLECULAR PHYSICS
1904 NUCLEAR PHYSICS
1905 CHEMISTRY, GENERAL

1906 INORGANIC CHEMISTRY
1907 ORGANIC CHEMISTRY
1908 PHYSICAL CHEMISTRY
1909 ANALYTICAL CHEMISTRY
1910 PHARMACEUTICAL CHEMISTRY

1911 ASTRONOMY
1912 ASTROPHYSICS
1913 ATMOSPHERIC SCIENCES & METEOROLOGY
1914 GEOLOGY
1915 GEOCHEMISTRY

1916 GEOPHYSICS AND SEISMOLOGY
1917 EARTH SCIENCES, GENERAL
1918 PALEONTOLOGY
1919 OCEANOGRAPHY
1920 METALLURGY

1999-1 OTHER EARTH SCIENCES
1999-2 OTHER PHYSICAL SCIENCES

212

2000	PSYCHOLOGY, TOTAL
2001	PSYCHOLOGY, GENERAL
2002	EXPERIMENTAL PSYCHOLOGY
2003	CLINICAL PSYCHOLOGY
2004	PSYCHOLOGY FOR COUNSELING
2005	SOCIAL PSYCHOLOGY
2006	PSYCHOMETRICS
2007	STATISTICS IN PSYCHOLOGY
2008	INDUSTRIAL PSYCHOLOGY
2009	DEVELOPMENTAL PSYCHOLOGY
2010	PHYSIOLOGICAL PSYCHOLOGY
2099	PSYCHOLOGY, OTHER
2100	PUBLIC AFFAIRS AND SERVICES, TOTAL
2101	COMMUNITY SERVICES, GENERAL
2102	PUBLIC ADMINISTRATION
2103	PARKS AND RECREATION MANAGEMENT
2104	SOCIAL WORK AND HELPING SERVICES
2105	LAW ENFORCEMENT AND CORRECTIONS
2106	INTERNATIONAL PUBLIC SERVICE
2199	PUBLIC AFFAIRS AND SERVICES, OTHER
2200	SOCIAL SCIENCES, TOTAL
2201	SOCIAL SCIENCES, GENERAL
2202	ANTHROPOLOGY
2203	ARCHAEOLOGY
2204	ECONOMICS
2205	HISTORY
2206	GEOGRAPHY
2207	POLITICAL SCIENCE AND GOVERNMENT
2208	SOCIOLOGY
2209	CRIMINOLOGY
2210	INTERNATIONAL RELATIONS
2211	AFRO-AMER. (BLACK CULTURE) STUDIES
2212	AMERICAN INDIAN CULTURAL STUDIES
2213	MEXICAN-AMERICAN CULTURAL STUDIES
2214	URBAN STUDIES
2215	DEMOGRAPHY
2299	SOCIAL SCIENCES, OTHER
2300	THEOLOGY, TOTAL
2301-2	THEOLOGICAL PROFESSIONS, GENERAL
2302	RELIGIOUS MUSIC
2303	BIBLICAL LANGUAGES
2304	RELIGIOUS EDUCATION
2399	THEOLOGY, OTHER
4900	INTERDISCIPLINARY STUDIES, TOTAL
4901	GENERAL LIBERAL ARTS AND SCIENCES
4902	BIOLOGICAL AND PHYSICAL SCIENCES
4903	HUMANITIES AND SOCIAL SCIENCES
4904	ENGINEERING AND OTHER DISCIPLINES
4999	INTERDISCIPLINARY STUDIES, OTHER
9700	FIRST-PROFESSIONAL DEGREES, TOTAL
1204	DENTISTRY (D.D.S. OR D.M.D.)
1208	MEDICINE (M.D.)
1209-1	OPTOMETRY (O.D.)
1210	OSTEOPATHIC MEDICINE (D.O.)
1216-1	PODIATRY (POD.D. OR D.P.) OR PODIATRIC MEDICINE (D.P.M.)
1218	VETERINARY MEDICINE (D.V.M.)
1401-1	LAW, GENERAL (LL.B. OR J.D.)
2301-1	THEOLOGICAL PROFESSIONS, GENERAL (B.D., M.DIV., RABBI)
9799	FIRST-PROFESSIONAL DEGREES, OTHER[3/]

Discipline Specialty

The classification of discipline specialties follows *A Taxonomy of Instructional Programs in Higher Education.*[2] This was adopted by HEGIS in 1970 and is maintained to provide comparability of data on a continuing basis.

[2] Robert A. Huff and Marjorie O. Chandler, U.S. Department of Health, Education, and Welfare, Office of Education, National Center for Education Statistics, OE-50064-70 (Washington: U.S. Government Printing Office, 1970).

CODING SCHEDULE #16 QUES. 57 GENERAL COMMENTS

Two responses can be coded

10 CAN'T AFFORD TO PERSUE CRAFTS

20 STATUS OF PUBLIC RESPONSE TO CRAFTS-ARTISTS

- 21 STATUS HAS REALLY IMPROVED
- 22 HAS IMPROVED-BUT HAS A WAYS TO GO
- 23 HAS NOT IMPROVED AT ALL

30 QUALITY MORE IMPORTANT THAN QUANTITY

40 BETTER EDUCATION OF CRAFTS-ARTISTS

- 41 IN MARKETING/BUSINESS
- 42 SUPPORT CRAFT EDUCATION-APPRENTICESHIP

50 LACK OF TIME/OTHER OBLIGATIONS

60 AGAINST GOVERNMENT REGULATIONS

70 NEED TO EDUCATE PUBLIC

80

90 OTHER

ATTACHMENT 17

SURVEY OF CRAFTS-ARTISTS
CALLBACK PROCEDURES
FALL 1980

- IDENTIFY YOURSELF BY NAME AND ORGANIZATION ...,

My name is ..., I'm calling from Mathematica in Princeton, New Jersey to follow-up on a questionnaire you recently completed for the National Endowment for the Arts Study of Crafts-Artists. ASK IF THE PERSON YOU ARE SPEAKING TO FILLED OUT THE QUESTIONNAIRE, IF SO, ATTEMPT A COMPLETION, IF NOT, IDENTIFY PROPER PERSON AND SCHEDULE A CALLBACK. BE PREPARED TO ANSWER QUESTIONS, BUT TRY TO KEEP CONVERSATION BRIEF AND ASK MISSING QUESTIONS AS SOON AS POSSIBLE. ASK QUESTIONS WHOSE NUMBERS ARE IN THE LEFT COLUMN FIRST, THEN ASK ANY OTHERS.

- THINGS TO SAY WHEN THE RESPONDENT ...

-- IS RELUCTANT OR REFUSES TO ANSWER INCOME/EXPENSE QUESTIONS (OR ANY OTHERS)

Very little comprehensive information is available on how well craft-artists can support themselves compared to those who earn a salary or work in non-crafts related employment. We would like to be able to compare earnings, after craft related costs are deducted. The specific information you provide will not be released to anyone else. We will only use the data in combination with that from other similar crafts-artists.

-- SAYS WHY ARE YOU DOING THIS STUDY

The National Endowment for the Arts is concerned that very little is known about the growing level of crafts activities in the U.S. There is no broad based information available on the problems faced by individual crafts-artists and if the problems and barriers differ by type of craft activity.

-- WANTS TO KNOW WHY WE NEED "PERSONAL" INFORMATION

In order to properly categorize the information we gather, we need to know such general factors as ages, educational background, family characteristics. Also, the information helps us to know if we have reached a good cross-section of the population. You will not be identified in any way and the information you provide will be confidential.

-- REFUSES TO ANSWER A QUESTION

MENTION CONFIDENTIALITY AND GO TO THE NEXT MISSING QUESTION. THEN AT THE END OF THE CALL, ASK IF THE RESPONDENT WOULD BE WILLING TO ANSWER ANY OMITTED CRITICAL QUESTION(S). IF NOT, TRY TO FIND OUT WHY AND ANSWER THOSE OBJECTIONS. DO NOT ARGUE AND DO NOT LET THE RESPONDENT BECOME UPSET. ATTENTIVE LISTENING CAN HELP RELIEVE RESPONDENT DEFENSIVENESS.

-- WANTS TO KNOW WHO IS SPONSORING THE STUDY

The National Endowment for the Arts has awarded us a contract to survey crafts-artists. This is one of the Endowment's major research efforts this year and they are looking forward to seeing the results of the survey. (You can contact Tom Bradshaw of the Research Division of the Endowment if you wish, 202-634-7103.)

-- ASKS HOW HE/SHE WAS SELECTED

Names of crafts-artists who are members of crafts organizations were requested from the organizations. As required by our contract and our agreement with the organizations, we will only use names and addresses for the purpose of the study. No one else will get or use the names during or after the survey.

ATTACHMENT 18

Lists of Shops and Galleries, Fairs and Exhibits
and Periodicals Selected for Purposive Surveys

Shops and Galleries	State
Sylvia Ullman's American Crafts	Ohio
Signature Gallery	Georgia
The Elements	New York
John Michael Kohler Gallery	Wisconsin
The Following Sea	Hawaii
Helen Drutt Gallery	Pennsylvania
The Hand and Spirit Gallery	Arizona
Pueblo Indian Cultural Center	New Mexico

Fairs and Exhibits	
Ann Arbor Fairs	Michigan
Philadelphia Craft Show	Pennsylvania
Frederick Art Fair	Maryland
Craft Art South	Georgia
Blacksburg-YMCA Arts and Crafts Show	Virginia
Buyers Marketplace	Massachusetts
Minnesota Crafts Festival	Minnesota
Renaissance Art Fair	California

Periodicals	Publisher and State
Goodfellow Review of Crafts	Goodfellow, California
Crafts Report	Michael Scott, New York
Fiberarts	Fiberarts, North Carolina
Interweave	Interweave Press, Inc., Colorado
Ornament	Ornament, California
Studio Potter	Daniel Clark Foundation, NH
Crafts Magazine	PJS Publications, Inc., Illinois

SURVEY OF CRAFT-ARTISTS
UNAFFILIATED SURVEY

SCREENING QUESTIONNAIRE

INTRODUCTION

My name is _____ and I'm calling from Mathematica Policy Research in Princeton, New Jersey. The National Endowment for the Arts is attempting to increase its knowledge of and to assist American craft-artists and has asked Mathematica to conduct a survey of craft-artists.

We are talking with 700 craftpersons across the country and we need your assistance in carrying out this important project. I would now like to ask just a few questions to ensure that craftpersons like yourself are fully represented in this survey.

THINGS TO SAY WHEN THE RESPONDENT....

IS RELUCTANT OR REFUSES TO ANSWER QUESTIONS

Very little comprehensive information is available on how well craft-artists can support themselves. The specific information you provide will not be released to anyone else. We will only use the data in combination with that from other similar crafts-artists.

SAYS WHY ARE YOU DOING THIS STUDY

The National Endowment for the Arts is concerned that very little is known about the growing level of crafts activities in the U.S. There is no broad based information available on the problems faced by individual crafts-artists and if the problems and barriers differ by type of craft activity.

WANTS TO KNOW WHO IS SPONSORING THE STUDY

The National Endowment for the Arts has awarded us a contract to survey crafts-artists. This is one of the Endowment's major research efforts this year and they are looking forward to seeing the results of the survey. (You can contact Tom Bradshaw of the Research Division of the Endowment if you wish, 202-634-7103).

ASK HOW HE/SHE WAS SELECTED

Names of crafts-artists who are members of crafts organizations were requested from the organizations as well as fairs, exhibitions, shops and galleries. As required by out contract and our agreement with the organizations, we will only use names and addresses for the purpose of the study. No one else will get or use the names during or after the survey

UNAFFILIATED CRAFTS-ARTISTS SURVEY
SCREENING QUESTIONNAIRE

RESPONDENT ID# [__[__[__] - [__[__[__[__[__]

RESPONDENT NAME _____

ADDRESS _____

_____

PHONE NUMBER _____

SELECTION DATE: _____

DATE Q. SENT: _____

DATE FOLLOW-UP _____

ACTION _____

DATE _____

FINAL STATUS _____

CONTACT ATTEMPTS

	DATE	TIME	INTERVIEWER	RESULTS
1		AM PM		
2		AM PM		
3		AM PM		

SAY INTRODUCTION

1. Do you consider yourself a crafts-artist?

Yes 1
No. . . . . (TERMINATE) 0

2. Are you a member of any national, regional, or local crafts organizations?

Yes . . . . .(SKIP TO 2a) 1
No. . . . . .(TERMINATE). 0

2a. Could you give me the names of all the crafts organizations to which you belong?

A _____ [___[___[___[___]
B _____ [___[___[___[___]
C _____ [___[___[___[___]
D _____ [___[___[___[___]

3. We will be sending a questionnaire about involvement in crafts to a sample of crafts artists. To make sure it reaches you, could you give me your present mailing address. Thank you.

RECORD ANY ADDRESS CHANGES ABOVE

Letter Accompanying Q. to Respondents and Purposive Surveys

Mathematica Policy Research, Inc.

mpr

P.O. Box 2393
Princeton
New Jersey 08540
609-799-2600

Dear Crafts-Artist:

Based on experience with questionnaires already received, we would ask you to pay special attention to Q. 11 on page 3.

This question has 2 parts. The first part asks you to circle the one or more NUMBERS (listed under Roman Numeral I) that apply to the media in which you currently work. The second part asks you to circle one LETTER (listed under Roman Numeral II) that indicates the medium you consider to be your PRIMARY medium.

Thank you for participating in this most important research.

Sincerely,

Audrey McDonald
Project Director

210

****** OUTPUT RECORD LAYOUT ******

LEVEL/FIELD DETAILS DATE 08/12/80

PROGRAM: ARTS SOURCE: UPL/PFARTS

LEV	FIELDNAME	FLD#	LENGTH	FORMAT[1]	START-END POSITION
A	ORG ID#	01	006	FUN M	0001-0006
	PER ID#	02	003	FUN M	0007-0009
	ART NAME	03	025	FL M	0010-0034
	ORG NAME	04	030	FL M	0035-0064
	ADRESS	05	025	FL M	0065-0089
	CITY	06	020	FL M	0090-0109
	STATE	07	002	FL M	0110-0111
	ZIP	08	005	FUN M	0112-0116
	TELE #	09	010	FUN M	0117-0126

****MAXREC: 0126
****TOTAL # OF LEVELS: 01
****TOTAL # OF FIELDS: 0009
****TOTAL # OF CHARACTERS: 000126

[1]Codes are as follows:

F = Fixed field length
U = Upper case character (numeric)
L = Lower case character (alphabetic)
N = Limited to numbers (0-9) or blanks
Z = Left fill with 0's (zeroes)
M = Field must be verified

ATTACHMENT 22

**** OUTPUT RECORD LAYOUT ****
LEVEL/FIELD DETAILS

DATE 10/28/80

PROGRAM: ARTS SOURCE: UPL/JBARTS

LEV	FIELDNAME	FLD#	LENGTH	FORMAT 1/		START-END POSITION
A	BATCH #	0001	009	FUN	M	00001-00009
	Q1	0002	002	FUN	M	00010-00011
	Q2 YEARS	0003	002	FUN	M	00012-00013
	Q3 LESS	0004	002	FUN	M	00014-00015
	Q3 SELF	0005	002	FUN	M	00016-00017
	Q3 SCH	0006	002	FUN	M	00018-00019
	Q3 COMM	0007	002	FUN	M	00020-00021
	Q3 COLL	0008	002	FUN	M	00022-00023
	Q3 APPR	0009	002	FUN	M	00024-00025
	Q3 ADULT	0010	002	FUN	M	00026-00027
	Q3 WORK	0011	003	FUN	M	00028-00030
	Q3 PRIV	0012	002	FUN	M	00031-00032
	Q3 PROF	0013	003	FUN	M	00033-00035
	TYPE INT	0014	002	FUN	M	00036-00037
	Q4	0015	002	FUN	M	00038-00039
	Q5	0016	003	FUN	M	00040-00042
	Q6	0017	002	FUN	M	00043-00044
	Q7 #1	0018	002	FUN	M	00045-00046
	Q7 #2	0019	002	FUN	M	00047-00048
	Q7 #3	0020	002	FUN	M	00049-00050
	Q8	0021	002	FUN	M	00051-00052
	Q8A AGEN	0022	002	FUN	M	00053-00054
	Q8A FED	0023	002	FUN	M	00055-00056
	Q8A ST	0024	002	FUN	M	00057-00058
	Q8A LOC	0025	002	FUN	M	00059-00060
	Q8AFOUN	0026	002	FUN	M	00061-00062
	Q9	0027	002	FUN	M	00063-00064
	Q9A	0028	002	FU	M	00065-00066
	Q9B	0029	003	FUN	M	00067-00069
	Q9C	0030	002	FUN	M	00070-00071
	Q9D	0031	005	FUNZ	M	00072-00076
	Q10	0032	002	FUN	M	00077-00078
	Q11 PRIM	0033	002	FL	M	00079-00080
	Q11 FIB	0034	002	FUN	M	00081-00082
	Q11 CLAY	0035	002	FUN	M	00083-00084
	Q11 LEAT	0036	002	FUN	M	00085-00086
	Q11 PAPE	0037	002	FUN	M	00087-00088
	Q11 GLAS	0038	002	FUN	M	00089-00090
	Q11 MET	0039	002	FUN	M	00091-00092
	Q11 WOOD	0040	002	FUN	M	00093-00094
	Q11OTHCD	0041	002	FUN	M	00095-00096
	Q12	0042	002	FUN	M	00097-00098
	Q13	0043	002	FUN	M	00099-00100
	Q13A DIS	0044	002	FUN	M	00101-00102
	Q13A INC	0045	002	FUN	M	00103-00104
	Q13A FEW	0046	002	FUN	M	00105-00106
	Q13A CHA	0047	002	FUN	M	00107-00108
	Q13A OTH	0048	002	FUN	M	00109-00110
	Q14	0049	002	FUN	M	00111-00112
	Q15	0050	002	FUN	M	00113-00114

251

LEV	FIELDNAME	FLD#	LENGTH	FORMAT 1/		START-END POSITION
	Q15A ARC	0051	002	FUN	M	00115-00116
	Q15A INT	0052	002	FUN	M	00117-00118
	Q15A FAS	0053	002	FUN	M	00119-00120
	Q15A OTH	0054	002	FUN	M	00121-00122
	Q15B	0055	004	FUNZ	M	00123-00126
	Q15C LOW	0056	005	FUNZ	M	00127-00131
	Q15C HIG	0057	005	FUNZ	M	00132-00136
	Q16 MEAN	0058	002	FUN	M	00137-00138
	Q16 LIFE	0059	002	FUN	M	00139-00140
	Q16 SENS	0060	002	FUN	M	00141-00142
	Q16 PROD	0061	002	FUN	M	00143-00144
	Q16 DERE	0062	002	FUN	M	00145-00146
	Q16 DIVE	0063	002	FUN	M	00147-00148
	Q16 OTHR	0064	002	FUN	M	00149-00150
	Q17 TRAI	0065	002	FUN	M	00151-00152
	Q17 STUD	0066	002	FUN	M	00153-00154
	Q17MAT A	0067	002	FUN	M	00155-00156
	Q17MAT D	0068	002	FUN	M	00157-00158
	Q17 REC	0069	002	FUN	M	00159-00160
	Q17 EXP	0070	002	FUN	M	00161-00162
	Q17 MARK	0071	002	FUN	M	00163-00164
	Q17 PEER	0072	002	FUN	M	00165-00166
	Q17 CONC	0073	002	FUN	M	00167-00168
	Q17 NON	0074	002	FUN	M	00169-00170
	Q17 PRES	0075	002	FUN	M	00171-00172
	Q17 OTHR	0076	002	FUN	M	00173-00174
	Q17 NONE	0077	002	FUN	M	00175-00176

LEV	FIELDNAME	FLD#	LENGTH	FORMAT[1/]	START-END POSITION
	Q18 WIN	0078	002	FUN M	00177-00178
	Q18 DEV	0079	002	FUN M	00179-00180
	Q18INC U	0080	002	FUN M	00181-00182
	Q18INC P	0081	002	FUN M	00183-00184
	Q18 DEV	0082	002	FUN M	00185-00186
	Q18 OTH	0083	002	FUN M	00187-00188
	Q18 NO	0084	002	FUN M	00189-00190
	Q19 AMER	0085	002	FUN M	00191-00192
	Q19 ETHN	0086	002	FUN M	00193-00194
	Q19 CURR	0087	002	FUN M	00195-00196
	Q19 ART	0088	002	FUN M	00197-00198
	Q19 MOVE	0089	002	FUN M	00199-00200
	Q19 OTHR	0090	002	FUN M	00201-00202
	Q19A	0091	002	FUN M	00203-00204
	Q20	0092	002	FUN M	00205-00206
	Q21	0093	002	FUN M	00207-00208
	Q22	0094	003	FUN M	00209-00211
	Q23	0095	003	FUN M	00212-00214
	Q24	0096	002	FUN M	00215-00216
	Q24A	0097	002	FUN M	00217-00218
	Q24B	0098	002	FUN M	00219-00220
	Q24C	0099	002	FUN M	00221-00222
	Q25	0100	002	FUN M	00223-00224
	Q25A	0101	002	FUN M	00225-00226
	Q25B	0102	002	FUN M	00227-00228
	Q26	0103	002	FUN M	00229-00230
	Q26A	0104	002	FUN M	00231-00232
	Q26B	0105	002	FUN M	00233-00234
	Q27	0106	002	FUN M	00235-00236
	Q27A	0107	002	FUN M	00237-00238
	Q28	0108	002	FUN M	00239-00240
	Q28A	0109	002	FUN M	00241-00242
	Q29	0110	002	FUN M	00243-00244
	Q29A COM	0111	002	FUN M	00245-00246
	Q29A AVA	0112	002	FUN M	00247-00248
	Q29A LOC	0113	002	FUN M	00249-00250
	Q29A OTH	0114	002	FUN M	00251-00252
	Q30	0115	002	FUN M	00253-00254
	Q30A CRA	0116	002	FUN M	00255-00256
	Q30A PRO	0117	002	FUN M	00257-00258
	Q30A PRI	0118	002	FUN M	00259-00260
	Q30A PUB	0119	002	FUN M	00261-00262
	Q30A ADU	0120	002	FUN M	00263-00264
	Q30A COM	0121	002	FUN M	00265-00266
	Q30A CRA	0122	002	FUN M	00267-00268
	Q30A ART	0123	002	FUN M	00269-00270
	Q30A COL	0124	002	FUN M	00271-00272
	Q30A OTH	0125	002	FUN M	00273-00274
	Q30B	0126	003	FUN M	00275-00277
	Q30C BEG	0127	002	FUN M	00278-00279

LEV	FIELDNAME	FLD#	LENGTH	FORMAT 1/	START-END POSITION
	Q30C INT	0128	002	FUN M	00280-00281
	Q30C ADV	0129	002	FUN M	00282-00283
	Q31 AT/A	0130	002	FUN M	00284-00285
	Q31 YOUR	0131	002	FUN M	00286-00287
	Q31 CRAF	0132	002	FUN M	00288-00289
	Q31 OTHR	0133	002	FUN M	00290-00291
	Q31CO-OP	0134	002	FUN M	00292-00293
	Q31 COMM	0135	002	FUN M	00294-00295
	Q31 A/C	0136	002	FUN M	00296-00297
	Q31 MAIL	0137	002	FUN M	00298-00299
	Q31 WHOL	0138	002	FUN M	00300-00301
	Q31 WORK	0139	002	FUN M	00302-00303
	Q31 OTHR	0140	002	FUN M	00304-00305
	Q31 DO	0141	002	FUN M	00306-00307
	Q32 A/C	0142	002	FUN M	00308-00309
	Q32 1MUS	0143	002	FUN M	00310-00311
	Q32 1SAL	0144	002	FUN M	00312-00313
	Q32 1OTH	0145	002	FUN M	00314-00315
	Q32GIMUS	0146	002	FUN M	00316-00317
	Q32GISAL	0147	002	FUN M	00318-00319
	Q32GIOTH	0148	002	FUN M	00320-00321
	Q32GCMUS	0149	002	FUN M	00322-00323
	Q32GCSAL	0150	002	FUN M	00324-00325
	Q32GCOTH	0151	002	FUN M	00326-00327
	Q32 JCE	0152	002	FUN M	00328-00329
	Q32 UCE	0153	002	FUN M	00330-00331
	Q32 JCE	0154	002	FUN M	00332-00333
	Q32 NONE	0155	002	FUN M	00334-00335

LEV	FIELDNAME	FLD#	LENGTH	FORMAT[1/]	START-END POSITION
	Q33	0156	002	FUN M	00336-00337
	Q34	0157	002	FUN M	00338-00339
	Q35 TOO	0158	002	FUN M	00340-00341
	Q35 INS	0159	002	FUN M	00342-00343
	Q35 NO	0160	002	FUN M	00344-00345
	Q35 COM	0161	002	FUN M	00346-00347
	Q35 OTH	0162	002	FUN M	00348-00349
	Q35 NONE	0163	002	FUN M	00350-00351
	Q36 AT	0164	002	FUN M	00352-00353
	Q36 YOUR	0165	002	FUN M	00354-00355
	Q36CRAFT	0166	002	FUN M	00356-00357
	Q36CO-OP	0167	002	FUN M	00358-00359
	Q36 A/C	0168	002	FUN M	00360-00361
	Q36 ART	0169	002	FUN M	00362-00363
	Q36 COL	0170	002	FUN M	00364-00365
	Q36 OTH	0171	002	FUN M	00366-00367
	Q36 DO	0172	002	FUN M	00368-00369
	Q37	0173	002	FUN M	00370-00371
	Q37A	0174	002	FUN M	00372-00373
	Q38 TOO	0175	002	FUN M	00374-00375
	Q38 INS	0176	002	FUN M	00376-00377
	Q38 NO	0177	002	FUN M	00378-00379
	Q38 CPI	0178	002	FUN M	00380-00381
	Q38 CWC	0179	002	FUN M	00382-00383
	Q38 PRES	0180	002	FUN M	00384-00385
	Q38 LACK	0181	002	FUN M	00386-00387
	Q38 OTH	0182	002	FUN M	00388-00389
	Q39 A/C	0183	002	FUN M	00390-00391
	Q39 YOUR	0184	002	FUN M	00392-00393
	Q39CRAFT	0185	002	FUN M	00394-00395
	Q39 OTHR	0186	002	FUN M	00396-00397
	Q39CO-OP	0187	002	FUN M	00398-00399
	Q39 A/C	0188	002	FUN M	00400-00401
	Q39 MAIL	0189	002	FUN M	00402-00403
	Q39WHOLE	0190	002	FUN M	00404-00405
	Q39 WORK	0191	002	FUN M	00406-00407
	Q39AGENT	0192	002	FUN M	00408-00409
	Q39 OTHR	0193	002	FUN M	00410-00411
	Q40 SALE	0194	006	FUNZ M	00412-00417
	Q40 SOUR	0195	006	FUNZ M	00418-00423
	Q40 CRAF	0196	006	FUNZ M	00424-00429
	Q40INCOM	0197	006	FUNZ M	00430-00435
	Q40CR/IN	0198	006	FUNZ M	00436-00441
	Q40OT/IN	0199	006	FUNZ M	00442-00447
	Q41 DUE	0200	006	FUNZ M	00448-00453
	Q41 PUR	0201	006	FUNZ M	00454-00459
	Q41 MAT	0202	006	FUNZ M	00460-00465
	Q41SAL A	0203	006	FUNZ M	00466-00471
	Q41SAL E	0204	006	FUNZ M	00472-00477
	Q41 EQUT	0205	006	FUNZ M	00478-00483

LEV	FIELDNAME	FLD#	LENGTH	FORMAT1/	START-END POSITION
	Q41 WORK	0206	006	FUNZ M	00484-00489
	Q41 TRAV	0207	006	FUNZ M	00490-00495
	Q41 COST	0208	006	FUNZ M	00496-00501
	Q41 INS	0209	006	FUNZ M	00502-00507
	Q41 OTHR	0210	006	FUNZ M	00508-00513
	Q42	0211	002	FUN M	00514-00515
	Q43 L/N	0212	002	FUN M	00516-00517
	Q43 H/D	0213	002	FUN M	00518-00519
	Q43 C/A	0214	002	FUN M	00520-00521
	Q43 NO	0215	002	FUN M	00522-00523
	Q44 #1	0216	002	FUN M	00524-00525
	Q44 #2	0217	002	FUN M	00526-00527
	Q45A	0218	002	FUN M	00528-00529
	Q45B Y/N	0219	002	FUN M	00530-00531
	Q45B	0220	002	FUN M	00532-00533
	Q45C	0221	002	FU M	00534-00535
	Q45D A	0222	004	FUN M	00536-00539
	Q45D B	0223	004	FUN M	00540-00543
	Q45D C	0224	004	FUN M	00544-00547
	Q45D D	0225	004	FUN M	00548-00551
	Q45D#ORG	0226	002	FU M	00552-00553
	Q45E	0227	002	FUN M	00554-00555
	Q46	0228	002	FUN M	00556-00557
	Q47	0229	004	FUN M	00558-00561
	Q48	0230	002	FUN M	00562-00563
	Q49 WORK	0231	002	FUN M	00564-00565
	Q49A	0232	002	FUN M	00566-00567
	Q49B	0233	002	FUN M	00568-00569
	Q49C	0234	002	FUN M	00570-00571
	Q49D	0235	002	FUN M	00572-00573
	Q50	0236	002	FUN M	00574-00575
	Q50A	0237	002	FUN M	00576-00577
	Q50B	0238	002	FUN M	00578-00579
	Q51	0239	002	FUN M	00580-00581
	Q52	0240	002	FUN M	00582-00583
	Q53	0241	002	FUN M	00584-00585
	Q54	0242	002	FUN M	00586-00587
	Q55	0243	002	FUN M	00588-00589
	Q56	0244	002	FUN M	00590-00591
	Q56A	0245	002	FUN M	00592-00593
	Q57 #1	0246	002	FUN M	00594-00595
	Q57 #2	0247	002	FUN M	00596-00597
	ID #	0248	013	FUN M	00598-00610

LEV	FIELDNAME	FLD#	LENGTH	FORMAT[1/]	START-END POSITION
	STATE	0249	002	FUN	00611-00612
	ZIP	0250	005	FUN	00613-00617
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	LOCSTRAT	0252	001	FUN	00609-00609
	Q45ORG1	0253	004	FUN	00618-00621
	Q45STR1	0254	002	FUN	00622-00623
	Q45REG1	0255	002	FUN	00624-00625
	Q45SIZ1	0256	002	FUN	00626-00627
	Q45WGT1	0257	005	FUN	00628-00632
	Q45ORG2	0258	004	FUN	00633-00636
	Q45STR2	0259	002	FUN	00637-00638
	Q45REG2	0260	002	FUN	00639-00640
	Q45SIZ2	0261	002	FUN	00641-00642
	Q45WGT2	0262	005	FUN	00643-00647
	Q45ORG3	0263	004	FUN	00648-00651
	Q45STR3	0264	002	FUN	00652-00653
	Q45REG3	0265	002	FUN	00654-00655
	Q45SIX3	0266	002	FUN	00656-00657
	Q45WGT3	0267	005	FUN	00658-00662
	Q45ORG4	0268	004	FUN	00663-00666
	Q45STR4	0269	002	FUN	00667-00668
	Q45REG4	0270	002	FUN	00669-00670
	Q45SIZ4	0271	002	FUN	00671-00672
	Q45WGT4	0272	005	FUN	00673-00677
	ORIGORG	0273	006	FUN	00678-00683
	ORIGSTRT	0274	002	FUN	00684-00685
	ORIGREG	0275	002	FUN	00686-00687
	ORIGSIZE	0276	002	FUN	00688-00689
	ORIGWGT	0277	005	FUN	00690-00694
	TABWGHT	0278	005	FUN	00695-00699

[1/]Codes are as follows:

F = Fixed record length
U = Upper case character
L = Lower case character
N = Limited to a numbers (0-9) or blanks
Z = Left fill with 0's (zeroes)
M = Field must be verified

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ATTACHMENT 23

Computer Tapes Used and Created

MPR Tape Number	Tape Name	Creation Date	Source	Description
903517	ART.CRAFT FINAL	NA	Key Edit	Original 1978 survey of craft organizations (contains duplicates, errors, etc.).
901719	ART.CRAFT FINAL1	NA	903517	Above, except duplicate removed and errors corrected.
904119	CRAFT.SAVE	NA	-	Tabulations (SPSS) of survey of craft organizations data.
905229	CRAFT.STRATA	1/80	901719	Listing of all organizations, but not all data; used to select 1980 survey of craft organizations.
904324 904290	ART.ADDRESS ART.ADDRESS2	8-9/80	Key Edit	Names and addresses of crafts-artists selected for purposive sample.
905271	ART.MASTER	9/80	904324 904290	I.D. numbers added (used to generate mailing labels and logs).
904688	CRAFTS.ARTIST	NA	Cards	Card images of all craft organizations in 1978 sample and then I.D. numbers.
905162 902014	ARTS.CRAFTS	2/81 12/80-2/81	Data entry	Verified data entry tapes, of all questionnaires received in mail and coded.
903185	CRAFT.SPSS1	5/81	-	Recoding of certain variables for tabulations.
902276	CRAFT.WEIGHT	5/81	-	Uncoded version of above for remaining tabulations.

Note: All tapes are at a density of 800 bytes per inch, written in EBCDIC, odd parity using 9 tracks with IBM OS standard labels.

ATTACHMENT 24

DEFINITION OF CROSS TABULATION VARIABLES

1. Media: Field 0033

label	response code
Fiber	1
Clay	2
Metal	6
Wood	7
Glass, Other, Combination	5, 8, 9
Leather, Paper	3, 4

2. Years of Involvement: Field 0003

label	response code
less than 10 yrs.	0 - 9
10 - 14	10 - 14
15 - 24	15 - 24
25 or more	25 - 98

3. Time and Level of Crafts Activity: Fields 0002 and 0094

label	Field 0002 response code		Field 0094 response code
Primary activity, 40 hrs. or less	1	and	00 - 40, 99
Primary activity, more than 40 hrs.	1	and	41 - 98
Secondary activity	2		
Main leisure activity, 10 hrs. or less	5	and	01 - 10, 99
Main leisure activity, more than 10 hrs.	5	and	11 - 98
Occasional activity	6	and	01 - 10, 99
Other (teaching, student)	3	-	-
	4	-	-
	5	and	00
	6	and	00
	7	-	-

4. Net Income from Crafts: Fields 0194-0196, 0200-0210

Construct Var. A = $\sum$(0194-0195) - $\sum$(0200-0210) = Net Crafts Income

- All fields have positive values in ranges of 000000-999999;
- If negative value encountered in any of 0194-0196 or 0200-0210 do not include in Var. A.

label	Value of Var. A
Loss: 500 or more	(-999999) - (-000500)
Loss: less than 500	(-000499) - (-000001)
Zero or Gain 1 to 999	000000, 000001-000999
Gain 1,000 or more	0001000-999999

5. Extent of Training: Fields 0004-0013

label	field/response code
Professional	0009/01-99, or 0011/002-999, or 0012/02-99, or 0013/002-999
5 or more College courses or degree in arts	Exclude all of above, then 0008/05-94, 93, 94
1 to 4 college or other courses	Exclude all of above, then 0006/01-99, or 0007/01-99, or 0008/01-04, 92 or 0010/01-99
Informal or no training	Exclude all of above, then 0004/01-99, or 0005/01-99, or 0008/95, 99 or 0011/001 or 0012/01 or 0013/001 or 0004-0013/00

6. Style/Region of Residence (new field at end of record):

label	State Codes
Northeast	07, 20, 22, 30, 31, 33, 39, 40, 46
South	01, 04, 08, 09, 10, 11, 18, 19, 21, 25, 34, 37, 41, 43, 44, 47, 49
North Central	14, 15, 16, 17, 23, 24, 26, 28, 35, 36, 42, 50
West	02, 03, 05, 06, 12, 13, 27, 29, 32, 38, 45, 48, 51